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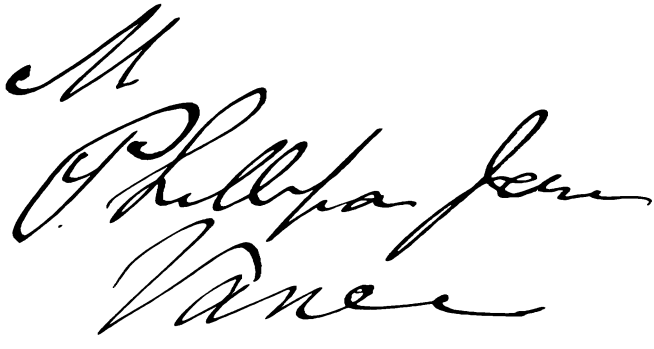
JAPANESE ODES.

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Ogura hyakunin isshu.

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HYAK NIN IS'SHIU,

OR

STANZAS BY A CENTURY OF POETS,

BEING

JAPANESE LYRICAL ODES,

TRANSLATED INTO ENGLISH, WITH EXPLANATORY NOTES,
THE TEXT IN JAPANESE AND ROMAN CHARACTERS,
AND A FULL INDEX.

BY

F. V. DICKINS, M.B.

". . . . carmina non prius
Audita canto."—Hor.

LONDON:
SMITH, ELDER, & CO, 65, CORNHILL.

1866.

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1866

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PREFACE.

—o—

The Odes of which I have endeavoured in the following pages to give an English rendering are familiar in every Japanese household, high and low, and every Japanese child has his memory stored with, at least, some of them. But few even among tolerably well-educated persons can understand perfectly the ancient dialect in which these Odes are written, or explain the allusions contained in them, and hence has arisen a crowd of commentaries, among which much notable difference of opinion is to be met with. I have followed the text given in the **Hyak Nin Is'-shiu Mine no Kakehash,** or 'Steps to the Summit of the Hundred Odes of a Hundred Poets,'* which has appeared to me to be the fullest and most reliable of all the explanatory works on the subject that I have seen, and I have given short accounts of the allusions contained in the Odes, and of the authors of these, taken from the

* As we say, *Gradus ad Parnassum &c.*

above work. I have also added an Appendix, containing the original text, accompanied by some grammatical notes, intended chiefly to explain the word-plays so common in the Odes, and a vocabulary for the benefit of students of Japanese.

I do not pretend in all cases to have rendered the original with exactitude. For, differences of language and idiom, my imperfect acquaintance with many allusions, and, doubtless, imperfect appreciation of many metaphorical expressions, have compelled me sometimes to resort to a mere imitation where necessarily much of the force of the original disappears. Again, the helps to a thorough comprehension of the language are very few and very imperfect, and the reading of the various commentaries was very laborious, and too often with but little profit, because of the discrepancies of the explanations therein given. I must therefore ask for the indulgence of my readers, and especially of those among them who may have made a special study of the Japanese language, and who will doubtless detect errors and discrepancies in the following pages.

The Odes are all of a peaceful character, some didactic, some descriptive, and many amatory. Very often the point of the ode lies in a play upon

words, very telling in the original, but seldom capable of adequate rendering into English. The most ancient of them seem to have an antiquity of one thousand years, and the most modern of at least six hundred. Each ode has, on an average, thirty characters or syllables; sometimes one or two more when the sounds of these combine with the sounds of adjacent characters; and nothing in the nature of rhyme can be detected in them. They are always read in a somewhat monotonous singing falsetto, with scarcely any accentation or emphasis, being, as it were, a mere slow recapitulation of the syllables composing them.

They are written in the old Yamato language, free from any intermixture of Chinese derivatives, a very noble and harmonious tongue, but much disfigured now by the introduction of such ill-sounding Sinico-Japanese syllables as **rets'**, **bats'**, **mats'**, **kats'**, **shuts'**, and the like.

The compilation of the **Hyak Nin Is'-shiu** was the work of Teika or Sadaihe (refer to Ode 97), and was completed on the 27th day of the 5th month of the 2nd year of the "nengo" **Bun-reki** 文歷. Teika was a "kuge" living near Mount Ogura in Yamashiro, and was a contemporary of the celebrated poet

Motogori. The **Hyak Nin Is'-shiu Mine no Kake-hash** is the work of a man of letters, named Koromo-gawa-daijin, and was published at Kioto and Ohosaka. There are three prefaces: the first, dated 8th day of 3rd month of 3rd year of **Bun-k'wa** (A.D. 1805); the second, by a man of Inaba, spring of the 2nd year of **Bun-k'wa** (A.D. 1805); the third, by Moto i Ohoira, without any date. We find also at the end of the second and last volume of the work a postface, but equally devoid of date and of interest.

The Odes are taken from various sources, and were at first inserted in the **Mei-gets-ki** 明月記 'Records of Illustrious Months;' also a compilation of Teika's; but were afterwards separated, and were finally delivered into the care of Ten-kei, a priest of the temple ef Naka no In, near the capital Kioto.

Finally, I would remind the reader, that the Odes of which the following translation is offered in no way lay claim to any high poetic merit, and are but prettily and somewhat cleverly-rendered metrical expressions of pretty but ordinary sentiments. But, whatever their intrinsic value may be, they are extremely popular with the Japanese, and on that account, rather than for any literary merit they may

possess, have I ventured to offer this English version of them to the public.

It was found impossible to adopt a uniform metre, for, while some stanzas were complete (as to their meaning) in themselves, and could be rendered almost literally, others were suggestive of much more than what was verbally expressed, and were, besides, so full of allusions and word-plays, that a literal version of these would have been quite unintelligible; and I found myself compelled to resort to an imitation of the original, in which more or less amplification was necessary to render even a small portion of the point and force, and to explain with any degree of clearness, the leading ideas (often very difficult to make out) of the Japanese stanza.

I must claim indulgence for any clerical errors or typographical faults, for the work has been prepared under very adverse circumstances, and, indeed, would never have seen the light but for the kind assistance and advice of Professor Summers, to whom also I am indebted for preparing the text in the original character, and to whom I here express my heartiest thanks.

LONDON, *November*, 1866.

JAPANESE ODES

(TRANSLATED FROM THE ORIGINAL).

I.—Ten-ji Ten-wo.*

My lowly hut is thatched with straw
From fields where rice-sheaves frequent stand,
Now autumn's harvest well-nigh o'er,
Collected by my toiling hand:
Through tatter'd roof the sky I view,
My clothes are wet with falling dew.

---

* *Ten-wo* signifies "Emperor." Ten-ji (lit. *sapientia celestis*) was the son of To-mai ten-wo and the Princess Takara no Hime-miko, and died (lit. "became a god") in the *nengo Tenchi* (A.D. 671),* at the temple of Ots', in the province of Ohomi, and was buried at Yamashina, in the province of Yamashiro. The ode is found in the *Ko-kin-shiu*, or "Collection of Pieces Ancient and Modern;" but Japanese writers doubt the fact of Ten-ji being the author thereof.

* Vide "Yei-dai-nen-dai-ki."

II.—Ji-to Ten-wo.[a]

The pleasant spring hath passed away,
Now summer follows close, I ween,
And Ama's[b] secret summit * may
In all its grandeur now be seen;
Of yore the drying ground,
Whitened with angels' robes, spread far around.

III.—Kaki-no-moto no H'tomaro.[c]

The hill-side fowl his long-drooped tail
Sweeps o'er the ground—so drags the night.
My lonely plight
I mourn—my sleepless wretchedness bewail.

[a] Ji-to was the daughter of Ten-ji. Her mother was the daughter of Ishi-kawa-maro, a *daijin*, or nobleman of Saganoyamada. She married the Emperor Ten-mu, and after his death, in the 2nd year of *Dai-ho* (A.D. 702), assumed the government. The ode is extracted from the *Man-yo-shiu*, or "Collection of 10,000 Leaves," a miscellany of fugitive pieces.

[b] In the original *Ama-kagu yama*. The meaning of *kagu* is explained in the *Naru-beshi*, a work treating on the ancient language of Japan, and on common errors and misapplications of words.

[c] Son of Ko-sho, the fifth *nin-wo*, or "human king," so called from a kaki-tree *(Diospyros kaki)*, said to have overshadowed his birthplace. He is supposed to have become disgraced, because, in the *Man-yo-shiu*, the term *shisu* (used only with reference to persons of low

* In Milton we have "the secret top of Oreb."

IV.—Yamabe no Akah'to.[a]

From where my home,—
My lonely home,—on Tago's shore
Doth stand, the wandering eye may roam
O'er Fusiyama's summit hoar,
Whose lofty brow
Is whitened by th' new-fallen snow.

V.—Saru-maru Ta-iu.[b]

Now 'mid the hills the Momiji
Is trampled down 'neath hoof of deer,
Whose plaintive cries continually
Are heard both far and near;
My shivering frame
Now autumn's piercing chills doth blame.

rank) is employed to record his death. He is also called Kaki-no-moto no H'toshiu, *shiu* being equivalent to *maro*, the term of a rank among the *kuge*, or noblemen of the *Tenshi's* court, that, in the reign of *Ten-mu* (7th century of our era), was changed into *ason*.

[a] Of whom nothing is known. In the *Man-yo-shiu* he is supposed to have flourished in the reign of Gen-sho (1), who became *Tenshi* in A.D. 715.

[b] Of whom nothing is known. *Ta-iu* (2) is the appellation of a rank of the fifth order. The ode is found in the *Ko-kin-shiu*.

[c] *Acer dissectum*.

VI.—Chiu-nagon Yakamochi.[a]

Upon the bridge[b] where ravens, aye,
Do love to pass where hoar-frost's sheen,
When hoar-frost's glittering film is seen;
I trow the break of day is nigh.

[a] *Chiu-nagon* is a rank in the Mikado's court. Yakamochi was a great-grandson of a *mikoto*, or lord of Michinöomi, a *dai-nagon* of high rank, who flourished towards the end of the 8th century. In the *Honcho-bun-shiu* the following story is told of our author. His brothers, Otomonotsu and Takera, murdered a man, Tanetsugu, in the province of Oshiu. He is falsely implicated in the crime, and, with them, banished to an island; but his innocence being afterwards established through the agency of a friend, Tomonoyoshino, he is finally released, and a higher rank is bestowed upon him.

[b] The allusion is to a bridge in the imperial grounds, much resorted to by his majesty. The poet, availing himself of a word-play on the name of this bridge (at least, that seems to be the best explanation), insinuates a comparison between it and the famous Kasasagi-bash'. On *Tanabata* night (7th of 7th moon), the ravens *(kasasagi)* are supposed to fly towards the stars Shokujo* and Kengio,* and their long and densely-crowded line is said to form a bridge *(bash')* across the Amagawa river. The bridge of the *Tenshi* the poet contemplates with as much pleasure as if it were the latter-mentioned ideal bridge, for has he not contemplated it until nigh daybreak, as proved by his seeing the hoar-frost, which does not fall until very near morning?

* A goddess and god, from whose embraces resulted the "Amagawa," (3) or "milky-way." So in Grecian mythology we are told that it consisted of the droppings from Juno's breasts.

VII.—Abe no Nakamaro.[a]

On every side the vaulted sky
I view: now will the moon have peered,
I trow, above Mikasa high
In Kasuga's far-off land upreared.[b]

VIII.—Ki-sen Hosshi.[c]

My cabin doth in Tats'mi lie
Miako's[d] city near,
Yo-uji men my mountain call,
Yet still do I dwell here.

[a] Son of Funamori, a *kuge* of the rank of *Naka-tsukasa no ta-iu.* In the 8th month of the 2nd year of *Anki*(4), A.D. 716, he, with Agatamori and Kibi Daijin, visit China to investigate Chinese literature and civilization. Contrary winds detained him there, and it is said that he died in China. The *Nihon-gi* (5), "History of Japan," doubts his being the son of Funamori.

[b] Detained away from his own country, the author laments how that he cannot view the moon, which at this time will be rising above the well-known ridge of Mikama yama.

[c] Said to have been a son of Tachi-bana-naru-maru.

[d] Miako is the metropolis. The neighbouring district is divided into portions named after the signs of the Zodiac, among which are *Tats-mi,* "dragon-serpent." The ode is found in the *Ko-kin-shiu.*

IX.—Onono-ko-machi.[a]

Thy love hath passed away from me
Left desolate, forlorn—
In winter-rains how wearily
The summer past I mourn!

X.—Semi maro.[b]

Some hence towards the city haste,
Some from the city here speed by,
Here friends and strangers meet and part,
With kindly glance and careless eye;
Apt is the name it seems to me,
Ausaka gate, men give to thee.[c]

[a] In *Sei-shi-roku-hon* said to be sister of Dai-toku-ono, of whom nothing certain is recorded. In conjunction with Ono-tei-jin (probably a male relation), she is supposed to have composed many other odes found as the above in the *Ko-kin-shiu*. The book *Go-sen-shiu* mentions her in connection with a *henjo*, of the temple of Ishiyama, and, as this was a very ancient priestly rank, existent for a short time only after the introduction of Buddhism, she may have flourished about the reign of Bun-toku (6), in the early part of the 5th century.

[b] In *Kin-seki-monogatari* (7), "Relation of Events Ancient and Modern," he is supposed to be the son of Uda ten-wo, who flourished about A.D. 882. Becoming blind, he was incapable of succeeding to the throne, and he buried himself in a lonely hut, built beside an *ausaka* or mountain-path, close to a barrier-gate, where he endeavoured to while away the hours with playing on the *biha* (a sort of banjo-like musical instrument—the Chinese *pipa*, "guitar.")

[c] The point of the piece lies in a *jeu de mot* on the word *ausaka*, which means "a mountain pass or path," and which also may signify

XI.—Sangi Takamura.[a]

Ye fishermen, who range the sea
In many a barque, I pray ye tell
My fellow-villagers of me—
How that far o'er vast ocean's swell.
In vessel frail
Towards Yasoshima I sail.

"a place of meeting," wherefore the author praises the aptness of the term *ausaka no seki* applied to the barrier-gate sometimes erected across mountain roads, for here meet those who are journeying to or from the capital, here meet and part those who are acquainted and those who are unacquainted with each other.

[a] His entire title is Sangi-sadai-hen-jiu-san-i-onono-ason Takamura. According to *Bun-toku-jits-roku-hon*, he died in the 2nd year of *Nin-jin* (8) (A.D. 852). His father was Sangi-soshi-nogi Mine no Kami. Takamura, originally very poor, became rich, as supervisor of ships coming from China. Reported by envious people to the Tenshi as a robber and embezzler, he is banished to the *Yasoshima*, "eighty isles," near Oki, on the west coast of Nippon, on which occasion he indited his song to a friend. The Tenshi afterwards learns the innocence of the slandered Takamura, and restores him to his former rank.

XII.—So-jo Hen-jo.[a]

In fitful path across the sky,
By various winds of heaven forced,
Cloud-borne Otome glideth by—
Now hath the breeze its vigour lost
An instant, and her form so bright
For a fleeting moment greets my sight.[b]

[a] In youth called Mune-sada. Son of a *kuge*, Yas'yohe. In his sorrow for the death of the Tenshi Bun-toku, he became a priest, and died in the 2nd year of *Kam-pei* (9), A.D. 890. He is said to have inflicted death upon himself, according to the custom called *Niu-mets*, which is briefly as follows:—The sufferer is placed in a small stone enclosure, and covered with earth, a small pipe conveying to his mouth sufficient air to breathe. Here he remains till he dies of hunger and exhaustion. It is a kind of voluntary self-sacrifice even now, it is said, occasionally undergone in remembrance of a much-loved lord, for whom the sufferer prays incessantly until death. [This custom is the modified form of that ancient usage of burying the servants of a king or prince with their deceased master, mentioned in Herodotus and Japanese history.—J. S.]

[b] *Literally.*—"The winds of Heaven" cause the clouds to drift onwards lightly; if there be a lull, the form of Otome (a goddess) will linger for an instant in sight." [The poet, at a dancing-feast on one of the *Go-sek-ku** days, compares the motion of the dancing-girl to the fitful course of the cloud-borne goddess, Otome.]

* "Go-sek-ku" are five feast days—1st of 1st month, 3rd of 3rd month, 5th of 5th month, 7th of 7th month, 9th of 9th month. The "odd" is supposed to be the male or highest of the duals "odd and even," whence the choice of these days. The 11th month is not included, because 10 represents completion with the Jap. and Chin. philosophers.

XIII.—Yo-sei In.[a]

The Minagawa's waters fall
From Ts'kubaneyama's lofty peak:
In loving haste the waters all
For aye accumulate, and seek
The end of all their constant flow,
The sea that doth no limits know.[b]

XIV.—Kawara no Sadai-jin.[c]

Ah me! my soul with cares is vext,
Unnumbered, crowded, and perplext,
Than varied pattern more confus'd
On Mojidsuri[d] fabric used,
The produce of Shinobu's loom,
Shinobu in Michinoku land;
For whose sake whose but thine doth gloom
Hold o'er my failing heart command.

[a] Yo-sei In was so called after death. In life, Yo-sei Ten-wo. His name in youth was Sata-akira. His father was Sei-wa Ten-wo, his mother Queen Takai-ko, of Nijo, a place near Kioto. He became Tenshi A.D. 877, abdicated A.D. 884, and died in the 3rd year of *Ten-ryak* (10), A.D. 949, according to the *Nen-dai-ki*, above quoted.

[b] This ode is addressed to the Princess Tsuridono no miko, to whom the poet thus insinuates that his love for her, increasing day by day, accumulating as the waters of the waterfall, has at last become immeasurable in extent.

[c] Son of Sago Ten-wo and his *kisaki*, or queen, a daughter of the house of Ohohara. Died A.D. 895.

[d] *Mojidsuri* is a silk fabric embroidered with intricate designs of

XV.—Kwo-ko Ten-wo.[a]

Thy wishes, love, have I obeyed,
And 'mid the meadows have I strayed
In this spring-time, and sought with care
The wakana[b] plant that groweth there.
Lo on my sleeve
The falling snow its trace doth leave.[c]

XVI.—Chiu-nagon Yuki-hira.[d]

Inaba's lofty range is crowned
By many a tall pine-tree;
Ah quickly were I homewards bound
If thou shouldst pine for me.[e]

---

flowers, &c. Found in the *Ko-kin-shiu*, and addressed to the author's *kimi*, or mistress. The above translation is necessarily an amplification of the original, so far as words are concerned, but no new idea has been introduced.

[a] Son of Niu-mei Ten-wo and the daughter of Fuji-waro-notsunat'sne, a *daijōo daijin*. In early life his name was Toki-yasz'. He became Tenshi in the 8th year of *Gen-kei* (11), A.D. 834.

[b] *Wakana* is an eatable vegetable. In Chinese, *Tung-fung-tsai* (12), or "east-wind vegetable," the young *Brassica Orientalis*, that becomes eatable about the new year, when east-winds are common.

[c] The poet had gathered the *wakana* to please his mistress, and takes credit for having gone out in the cold to do so, in proof of which he shows the snow on his dress.

[d] Son of Heijo Ten-wo. In the reign of Yo Sei (Ode 13), became a *chiu-nagon*, and died 853 A.D. Found in *Ko-kin-shiu*.

[e] A close translation is impossible, and the above pretends only to be

XVII.—Ariwara no Narihira-ason.[a]

O Tatsta! when th' autumnal flow
I watch of thy deep, ruddy wave—
E'en when the stern gods long ago
Did rule, was ne'er beheld so brave,
So fair a stream as thine, I vow.

XVIII.—Fujiwara no Toshiyuki-ason.[b]

Tho' softly as the waves do break
On Suminoye's shore, I seek
To meet thee, love e'en in a dream,
To dread men's curious eyes I seem.

an imitation—of the original:—Yuki-hira leaves his wife to go to Inaba, and endeavours to soothe, by the above lines, her sorrow at his departure. The point of the stanza lies in the word-play on "mats" (see Appendix). In a former translation, a different but equally possible rendering is given. Below is the original pointed according to the two ways of explaining its sense:—1. Tachi-ware, Inaba no yama no mine no ōrŭ; mats to shi kikaba ima kaherikon. 2. Tachi-wakare Inaba no yama no mine ni ōrŭ mats (to iŭ koto) to shi kikaba. ima kaherikon. It is also possible that a word-play is intended on "toshi," "toshi" (p. xiv.), or "to shi" (13), but that I leave to the consideration of students of Japanese.

[a] Son of Yukih'ra (Ode 16) and the Princess Its'no Hime-miko. According to the *San-daí-jits-toku-hon*, he was the son of Awo Shin-wō and the daughter of Kammu Ten-wo, and died in the 4th year of *Gen-kei* (A.D. 880). He is said to have composed the song upon seeing a representation of the river Tatsta on a *biōbu*, or screen, in the apartments of Haru-mia, the *kisaki* (*vid.* Ode 13) of Nijō. The Japanese poets are never tired of praising the autumn, the fall of the leaf, and reddening of the waters of the streams, the various tints of the woods, and other autumnal beauties.

[b] Son of Azechi fuji-maro. According to the *San-daí-jits-toku-hon*,

XIX.—Ise.[a]

Scant are the joints of Ashi reed
That grow Nanihagata[b] nigh,
While time o'er e'en as brief space speed
Failst thou to greet my longing eye.
I fain would die![c]

XX.—Motoyoshi Shin-wo.[d]

Distracted by my misery,
How utterly forlorn am I;
Oh that I might thee once more see,
Tho' it should cost my life to me!

in the 2nd year of *Nin-wa* (A.D. 886), he was invested with the rank of *Kon-ye-no-soshoo*. According to the *Ko-kin-shiu*, during *Kam-pei* (889-897), the courtiers were assembled by order of the Tenshi, to whom each one presented a poem of his own composition. And on this occasion Fujiwara presents the above.

[a] A Princess, daughter of Fujiwara no Tsugu-kane, Lord of Ise, placed at the court of the Emperor Kwo-ko, in the 2nd year of *Nin-wa* (14), A.D. 886.

[b] Near Ohosaka.

[c] She means, she would rather die than not see her lover, were it only for a brief visit.

[d] *Shin-wo* is a title of the heir-apparent of the Tenshi. The author died in *Ten-kei* (15), A.D. 943.

XXI.—Sosei Hoshi.[a]

Oh, maiden! heedless of thy vow,
Why com'st thou not? 'Tis "long-moon" night,
And th' Ariake moon shines now,
Forgetfulless with welcome light.[b]

XXII.—Bunya no Yasuhide.[c]

Now autumn's gales, in various freak,
On herb, on tree, destruction wreak,
And wildest roar
The gusts that down from Mube[d] pour.

[a] Son of So-jo hen-jo, born before the latter became a priest (about A.D. 850). *Vide Yamato-monogatari*, or "Relation of Events in Yamato."

[b] Why is not the maid as faithful to her promise as the moon to her duty?

[c] Said to have been the great-grandson of Naga no Shin-wo and son of Ten-mu Ten-wo. According to the *Ko-kin-shiu*, he was a *kuge* of the country of Mika. Flourished in the 9th century. The poem was composed at a meeting of *kuge* in the palace of Kore-sada Shin-wo,* held for the purposes of literary intercourse and poetic competition.

[d] *Mube* or *Ube* is a mountain noted for the violent winds there met with.

* "Shin-wo" is the title of the brother of the reigning Tenshi, or heir-apparent.

XXIII.—Ohoye no Chisato.

How oft' my glance upon the moon hath dwelt,
Her secret power my soul subdued—
Her sadd'ning influence I alone have felt,
Though all men autumn's moon have viewed.

XXIV.—Kau-ke.

This time, I ween, no need there be,
A nusa[b] I should take with me:
The nishki of the maple-tree
Tamuke-yama thou dost show.
'Twill serve the gods full well, I trow.

[a] The author complains that, though all men view the moon, they do not become saddened as he does when he contemplates her. In the *Ko-kin-shiu* we are told that the above stanza was composed at the instance and in the apartments of the wife of Kore-sada Shin-wo.

[b] A *nusa* is an emblem or staff held in the hand during certain prayers. It is covered with an embroidered silk fabric called *nishki* (16). The point of the ode lies in this word *nishki*, which also means "autumnal tints." He will see the *momiji* (maples), with their autumn-red leaves (*nishki*), as he passes near Tamuke*-yama, and will not, therefore, need to take with him the *nishki*-covered *nusa*.

* For "Tamuke," see Appendix.

XXV.—Sanjo Udaijin.[a]

If thou'rt as fair as rumour thee
Doth paint, O deign my hut to grace,
And may thy path as secret be
To human eye as is the trace
Of Sanekads'ra[b] 'mid
Osaka-yama's forests hid!

XXVI.—Tei-shin Ko.[c]

The redd'ning leaves of th' momiji
That on Ogura's summit grow,
How pleasant 'tis their tints to see!
Ah! did they but their beauty know,
They would linger till there pass'd again
Our Emperor's miyuki[d] train.

[a] Died in the 2nd year of *Sho-hei* (A.D. 932). According to the *Go-ren-shiu*, the person addressed and the motive of the ode are equally unknown.

[b] The *sanekads'ra (uvario japonica)* is a slender creeper prostrate among the underwood, and not therefore easily seen. A mucilage extracted from this plant is used by women in dressing the hair, and also is employed in the manufacture of paper.

[c] The father of Tei-shin Ko was a nobleman of the name of Moto-tsune Ko, who died in the 3rd year of *Ten-ryak* (A.D. 949). He was a man of ability and valour, and on him was conferred the rank of *Sho-ichi II.* He is said to have accompanied Uda Ten-wo to Ohoigawa;* and at this period probably was the ode composed.

[d] *Miyuki* (17) is the appellation of a journey or progress made by the Tenshi, or Emperor.

* There is a stream "Ohoigawa" in Enshiu, but that is not the one here meant.

XXVII.—Chiu-nagon Kaneske.[a]

Lo Idsmi's boiling waters flow,
With tumult vast, through Mika's plain;
My mind doth like confusion know,
A wretched prey to lover's pain.[b]

XXVIII.—Minamoto Mineyuki-ason.[c]

The hamlet bosom'd 'mid the hills
Aye lonely is; in winter-time
Its solitude with mis'ry fills
My mind, for now the rig'rous clime
Hath banished every herb and tree
And every human face from me.

[a] Son of Sachiŭ shō Toshimoto. Died in the 3rd year of *Shō-hei* (A.D. 933). The ode is found in the *Ko-kin-shiu.*

[b] The motive of the above ode is not clear. Probably, the author thereof refers to the doubtfulness of his seeing or hearing his mistress again.

[c] Son of Koretada Shin-wo, and grandson of the Emperor Ko-kwo Died in the 3rd year of *Ten-kei* (18). A.D. 940. The ode is found in the *Ko-kin-shiu.*

XXIX.—Ohoshi-ka-uchi no Mitsune.

I had to pluck thee, flower,—thought—
To pluck thee, flower, in vain I sought:
The earliest hoar-frost feigning thee,
Fair Shiragiku,[a] cheated me.

XXX.—Mibu no Tadamine.

The [b]Ariake-moonbeams will
In th' morning heaven linger still;
While I from thee—how hard the smart—
By Akadski[c] compelled, must part.[c]

[a] The *shiragiku* is a kind of white chrysanthemum. The ode is from the *Ko-kin-shiu.*

[b] *Ariake* is a term applied to the moon when she shines throughout the night. [c] *Akadski* is "the dawn of day," when the lover must depart, while the envied moon still lingers in the sky, mingling her rays with the grey beams of the dawn.

[c] The lover is envious of *Ariake* moon, that may linger after the *Akadski*, or dawn—in the sky—while he at *Akadski* must not linger in his mistress's dwelling.

XXXI.—Saka no uye no Korenori.

Now clearly broke the dawning day,
Ariake moon I thought to see—
The newly-fallen snow that lay
Round Yoshino[a] deceived me.
The whiten'd hill-side seemed
As tho' thereon the moonlight streamed.

XXXII.—Haru-michi no Tsuraki.[b]

The winds of autumn have amassed
Dried withered leaves in ruddy heaps,
Have them in th' mountain-torrent cast,
Whose stream in stony channel sweeps;
Amid the rocks that bar the way
The Mom-ji's reddened leaves delay.[c]

---

[a] Yoshino, otherwise Miyoshino, is a hill-village in Yamato. The ode is extracted from the *Ko-kin-shiu*.

[b] Son of Shoroku-i-no-jo Monobeno Kadoki. Died in the 3rd year of *Tei-k'wan* (19), A.D. 864.

[c] The poet visits the wilds of Shigayama, and, on seeing the masses of dried and autumn-reddened maple-leaves entangled among the rocks of the mountain streams, composes the above stanza.

XXXIII.—Kino Tomo-nori.[a]

'Tis a pleasant day of merry spring,
No bitter frosts are threatening,
No storm-winds blow, no rain-clouds low'r,
The sun shines bright on high,
Yet thou, poor trembling little flow'r,
Dost wither away and die.[b]

XXXIV.—Fujiwara no Okikaze.[c]

Of old companions bereft,
Men's friendship more I may not seek,
Nought but the ancient pine-trees left,
That grow on Takasago's peak,
Comrades of many a year now gone,
But not the friends for whom I mourn.

[a] Grandson of Take no Uchisukune, a famous warrior in the early wars with Chōsen (Corea).

[b] The poet refers to the blossoms of the *sakura (prunus cerasus)*, which wither about the end of spring.

[c] Son of Michinari. In the 11th year of *Yen-ki* (A.D. 911), we find him in an official position in the province of Sagami. The ode is extracted from the *Ko-kin-shiu.*

XXXV.—Ki no Tsurayuki.[a]

The comrades of my early days
Their former friend indifferent view,
Who with a wondering eye doth gaze
On th' village that of old he knew
So well. O flower! thy fragrancy
Alone familiar seems to me.

XXXVI.—Kyowara no Fukayaba.[b]

'Twas a summer's night, I scarcely thought
The evening hours had passed away
When dawn broke; long the moon I'd sought,
Nor knew where 'mid the clouds she lay.[c]

---

[a] Flourished about the middle of the 10th century. Returning, after long absence, to his native village, he finds that no one recognizes him, and everything appears strange. But the fragrancy of the wild cherry *(sakura)* has not altered, and is still familiar to him. The ode is from the *Ko-kin-shiu.*

[b] According to *Seishirok'* (20), "Catalogue of Family Names," grandson of Bitats Ten-wo; in *Oho-kei-dsu* (21), "Complete Panorama of Families," of Toneri Shin-wo; in *San-dai-jits'-roku* (22), "True Catalogue of the Three Dynasties," son of Kyowara no Mahito.

[c] The night was so short, that the dawn broke unawares upon the poet, who had been contemplating the moon. The ode is from the *Ko-kin-shiu.*

XXXVII.—Bunya no Asayasu.[a]

Now dew-drops sparkling o'er the moor are seen,
The autumn gust sweeps howling by,
Scarce lurks an instant 'mid the reeds I ween:
In timid show'r the dew-drops fly,
And, scattered o'er the grass, there lie.[b]

XXXVIII.—Ukon.[c]

A solemn oath thou swor'st with me,
I dreamt thou wouldest constant be—
Forgotten, scorned, the penalty
Of death I almost cry on thee.

[a] Son of Bunya no Yasuhide.

[b] The above ode was composed at the request of the Emperor Daigo, in *Yen-ki* (A.D. 900).

[c] Daughter of Suyenawa-shosho, according to the *Yamato-monogatari*. Wife of the Emperor Kogun, who is supposed to have deserted her for the charms of another. But in the *Jiu-i-shiu* we are told that the motive of the poem is unknown.

XXXIX.—Sangi Hitoshi.[a]

Like humble Asajiu[b] amid
The reeds of Ono's moor hid,
I would my passion were concealed
But by its flower the Asajiu:
By my too ardent love for you
My secret passion stands revealed.[c]

XL.—Taira no Kanemori.

Tho' aye I strive my lot to hide,
My face to all the secret tells:
My changing visage, sorely tried,
Shows that deep passion in me dwells:
And all men ask,
What griefs my altered features task?[d]

---

[a] The father of Sangi Hitoshi died in the 3rd year of *Ten-ryak* (23).

[b] The *asajiu* is a plant that bears a conspicuous florescence. Another name for it is *tsubana*.

[c] The above ode is an address to the author's mistress. From the *Go-sen-shiu*.

[d] From the *Jiu-i-shiu* (24), where the ode is said to have been composed at the instance of the Tenshi Daigo, in *Ten-ryak* (A.D.) 949.

XLI.—Mibu no Tadami.[a]

My love for thee of every tongue
The daily theme is—far and wide
My name is bruited men among.
Ah me! my heart was sorely tried
With no unfounded fears, lest
My love to all should stand confest.

XLII.—Kyowara no Motosuke.[b]

When last each other we embraced,
A solemn vow of faith we swore,
And sealed it with the tears that chased
Adown our cheeks our drench'd sleeves o'er—
That we our oath would fail to keep
When th' waves o'erleapt S'ye's pine-crown'd steep.[c]

---

[a] Son of Mibu no Tadamine. The ode was composed on the occasion referred to in the note to Ode 40.

[a] Son of Fuka-yabu. Died 1st year of *Yei-so* (25). Found in the *Go-sen-shiu.*

[c] Reference to a proverb common in Michinoku:—To keep a vow while the waves do not overleap Suyemats-yama is to keep a vow for ever. The negative form here used is that of original.

XLIII.—Chiu-nagon Atsutada.[a]

I went to meet thee, dearest maid,
And when I parted loth from thee,
Upon my soul such mis'ry weighed,
I mourned the love that burdened me:
O that my heart
Were still unvexed by lover's smart!

XLIV.—Chiu-nagon Asatada.[b]

To love, were it not human fate,
Then men their fellows would not shun,
Their very selves they would not hate,
As since love's birth they've ever done.

[a] Son of Honjiu no Sadaijin. Died, according to the *Jiu-i-shiu*, in the 6th year of *Ten-kei*.

[b] Son of an *Udaijin*, *Sadakata*. Died in the 5th year of *Ten-toku** (26), A.D. 961. Composed, according to the *Jiu-i-shiu*, at the instance of the Emperor Daigo,, in *Ten-ryak* (A.D. 961).

* According to the "Hei-dai-nen-dai-ki," there are only four years in the "nengo Ten-toku."

XLV.—Ken-toku Ko.[a]

Ah, cruel one! thou pass'dst me by,
No glance of pity on me turned,
A careless scorn was in thine eye,
That mock'd the passion that in me burn'd:
Alas! alas!
Such woes my failing pow'rs surpass.

XLVI.—Sone no Yoshitada.[b]

The fishers' barques in safety glide
O'er th' broad expanse of Yura's bay,
Their rudder lost o'er Yura's tide,
In vague uncertain path they stray:
The course of love doth, too,
A like uncertain path pursue.

[a] Died in the 3rd year of *Ten-roku* (A.D. 972). The ode is extracted from the *Jiu-i-shiu.*

[b] Nothing known of him. The ode is from the *Shin-ko-kin-shiu.*

XLVII.—Yekeo Hoshi.

My mountain dwelling's roof of thatch
Is with Yahemugura moss o'ergrown,
Of passer-by no glimpse I catch,
I dwell uncheered and alone;
'Tis autumn time,
And mankind dread the rig'rous clime.[a]

XLVIII.—Minamoto no Shigeyuki.[b]

From th' pitiless rock are backwards flung
The wind urged floods in scattered spray.
With prayers from anguished heart-depths wrung,
I seek to make thee, love, obey;
As spurns the rock
The waves, dost thou my passion mock.

[a] According to the *Jiu-i-shiu*, the above ode is a lament on the ragged and dilapidated condition of the temple of *Kawara In*, of which the author was priest.

[b] Father Jigo-i-noge Kanenobu died in the province of Oshiu, in the *nengo An-wa* (A.D. 963). The ode was composed at the instance of Reisen In.*

* "In" is an appellation often given to the Tenshi after death.

XLIX.—Ohonakatomi[a] Yoshinobu-asen.

Th' Mikaki-mori through the night
(And men the warder Yeji name)
The watch-fire's blaze keeps full and bright;
When morning breaks, then dies the flame:
So, too, at dawn
My happiness is past and gone.

L.—Fujiwara no Yoshitaka.[b]

Ere I, O maid! had worshipped thee,
A drear, uncared-for life was mine:—
O may long years be granted me
Now that my heart, O maid, is thine!

---

[a] *Ohonakatomi* is the name of the rank of certain officers charged with religious duties. The author was a son of Yori-moto no Ason, and flourished in the reign of Bummu (27). The ode is from the *Shi-ka-shiu* (28), or "Poetical Anthology."

[b] Died in the 2nd year of *Ten-yen* (29), A.D. 974. Found in the *Jiu-i-shiu*.

LI.—Mother of Udai-sho Michi-tsuna.[a]

I have watched weeping through the night,
Deserted, desolate, alone,
Till now hath broke the morning light
I almost deemed for ever gone,
So slowly by
The creeping hours seemed to hie.[b]

LII.—Mother of Gi-do-san-shi.[c]

To keep the vows that lovers swear
Of faithfulness and constancy
Through life till death end worldly care,
O'ertasketh human frailty,
I trow. To-day
I'd fain my spirit fled away.

---

[a] Daughter of Fujiwara no Motoyas', wife of Higashi-san-jō-ses'-shō Kane-ihè-kō, authoress of the *Sei-rei-nik'ki* (30), "Daily Jottings in the Land having the Similitude of a Dragon-fly," *i.e.* in Japan, a miscellany of poetic fugitive pieces.

[b] The husband coming home late, has to wait some time at the gate of his house before he can rouse the sleepy porter to let him in. He is very angry at this, and begins to reproach his wife, who turns round upon him with the above complaint.

[c] Wife of Naka no kambaku Michi-taka-ko. Flourished about 1004. The ode is from the *Ko-kin-shiu*. Jealousy of her husband is supposed to be the motive of the piece.

LIII.—Fujiwara no Sane-kata-ason.[a]

To tell thee of my love were vain,
Its depth to me is scarcely known:
As writhes the flesh 'neath Moxa's pain,
The Moxa on Ibuki grown,
So madly writhes my spirit 'mong
Love's flames, ere now unknown, sore wrung.

LIV.—Fujiwara no Michinobu-ason.[b]

When day breaks, tho' full well I know
The darkness of the ensuing night
The hated day shall overthrow:
Yet aye the daylight do I hate,
And bitterly mourn
Th' unwelcome breaking of the dawn.[c]

---

[a] Little known of the author. The ode is from the *Jiu-i-shiu.*

[b] Son of T'sunenori-ko, and adopted son of Michikanèkō.

[c] The poet laments that the dawn separates him from his mistress, even though he knows that the day will be followed again by the more welcome night, when he will once more meet her. The ode is from the *Jiu-i-shiu.*

LV.—Dai-nagon Kin-tau.[a]

The noisy play of the waterfall
Hath ceased long ago,
Yet aye shall men its fame recall,
Tho' none now list its flow.[b]

LVI.—Ids'mi Sh'kibu.[c]

Ere long for me this world shall end,
Thus doth my mind to me foretell;
Ere long to other world shall wend
My soul that thee hath lov'd so well.
Ah! would that thou
But once more wer't beside me now.[d]

---

[a] Died in the 2nd year of *Cho-kiu* (31), A.D. 1041.

[b] An address to a waterfall in the grounds of the celebrated temple of Daikaku in Saga. The ode is from the *Jiu-i-shiu*.

[c] Daughter of Ohoye no Masatoki, wife of Yas'masa, Lord of Tamba.

[d] She was ill, and nigh upon death, when she addressed this ode to her absent lover (some say husband). The ode is from the *Jiu-i-shiu*.

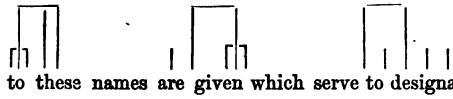
LVII.—Murasaki Shikibu.[a]

I ventured forth one moonlight night,
And then saw some one hastening past,
Ere I could tell who 'twas aright,
With dark clouds was the moon o'ercast,
Whose pallid ray
O'er th' middle night held tranquil sway.[b]

LVIII.—Dai-ni no Sammi.[c]

More fickle thou than th' winds that pour
Down Arima o'er Ina's moor,
And still my love for thee as yet
I have forgotten to forget.[d]

[a] Daughter of Ji-go-i-no-ge Fujiwara no Tametoki, celebrated as the authoress of *Gen-ji Monogatari*, a collection of histories 54 in number, to each of which is prefixed a figure composed of five upright strokes, variously connected by horizontal ones, thus—



&c., &c.,

and to these names are given which serve to designate the stories.

[b] She had gone to meet her lover, but the sudden darkening of the moon prevented her from finding him. The ode is from the *Ko-kin-shiu*, where it is explained that, even though she did not meet him, her fair fame was darkened from that instant, like unto the moon, just then suddenly concealed by the clouds.

[c] Daughter of Fujiwara no Nobutaka. Wife of Dai-ni Nariakira.

[d] An address to a faithless lover. The ode is from the *Jiu-i-shiu*.

LIX.—Aka-some Yemon.[a]

I wait thy coming, love—repose
Veils not mine eyes—far in the night
I watch the moon till nigh the close
Of her celestial path of light.[b]

LX.—Koshikibu no Naishi.[c]

The road that crosseth o'er the plain
Towards Ikuno 's full long for thee,
The road that far away doth gain
The distant range of Ohoye:
At Ama-no-hashi-date e'en
Thy footsteps yet hath no one seen.

[a] Daughter of Toki-mochi, Lord of Yamato, wife of Masaf'sa. Flourished in the reign of the Emperor Ten-mu, about the middle of the 7th century.

[b] Addressed to the *Kambaku*, Michitaka-kyo, a *kuge* of high rank, apparently disdainful of the authoress' love. The ode is from the *Jiu-i-shiu*.

[c] Daughter of Tachibana no Michisada, Lord of Idsumi, and his wife, Idsumi-sh'kibu (date unknown). Her mother, after the death of Michisada, married Yasumasa, and lived in Tango. She was celebrated for her poetic talent, and her daughter, too, enjoyed much poetic power. On some of the verses of this latter being read at the court, people refused to believe that they were the composition of the daughter, and averred that they were written by the mother, on hearing which Koshkibu replies as above. At Amanohashidate (probably somewhere between the place of her mother's residence and her own) her mother has never been, nor has her mother's handwriting (*vide* Appendix) ever been seen there, so that it is not possible that any aid from that quarter should have been afforded her. Ikuno, Ohoye, and Amanohashidate are all places in Tango.

LXI.—Ise no Choske.[a]

Of old the Yahezak'ra lent
To Nara,[b] capital of yore,
Its fragrancy, and now its scent
Hath spread our Kokonohe[c] o'er.

LXII.—Sei Sho-nagon.

Tho' thou, the guardians of the gate
Of Kan-kok'-kan, with false cock-crow,
Might'st cheat, and thus anticipate
The morn, thou ne'er canst cheat, I trow,
Ausaka's gate, that thee
Shall keep until the morning be.[d]

[a] Wife of Takahash'nari-jun, Lord of Chik'zen. The ode is from the *Shi-ka-shiu.*

[b] Nara, [c] Kokonohe, ancient capital cities. When the Emperor removed from the former to the latter, he took with him the *Yahezakura** trees, for which the former had been famous.

[d] Her lover cannot leave her until the morning, when the gate shall be opened, and thus, perforce, his visit to her must become publicly known. The allusion is to the story of *Mo-sho-gun* (32), a Chinese hero, who, flying by night from his enemies, found his further progress arrested by the barrier-gate of Kan-kok'-kan, which was never opened until cock-crow. One of his followers, however, Kei-mei by name, imitated so well the crowing of a cock, that, although it was yet scarcely dawn, the gate-ward was deceived, and threw the gate wide open, so that they were enabled to pass on. The ode is from the *Jiu-i-shiu.*

* "Yahezakura" is a species of "prunus."

LXIII.—Sakyo no Taifu* Michimasa.[a]

Now doth deep misery oppress
My vex'd and sorrow'd mind
To none will I my woe confess,
Save thee, among mankind:
With thee I seek
Of all my wretchedness to speak.[b]

LXIV.—Gon-chiu-nagon† Tadayori.[c]

By th' dim grey light of early dawn
I stray'd by Uji's wave,
From whence the rifting mist upborne
Me scattered glimpses gave
Of Zeze's stakes there set,
Whereon the fisher spreads his net.

---

[a] Son of Ishiu-ko. Flourished about the time of the *nengo Gen-cho* (32), A.D. 1030. The ode is from the *Jiu-i-shiu.*

[b] "Would that I might tell thee myself, not by the mouth of another, how that now my thoughts are altogether intolerable to me."

[c] Son of Kin-to-kyo. Died in the 5th year of *Cho-kiu* (33), A.D. 1004. The ode is from the *Sen-zai-shiu.*

* "Sakyo no taifu," a rank of the 4th order in the court of the Mikado.

† "Gon-chiu-nagon," a high rank in the court of the Mikado.

LXV.—Sagami.[a]

Despised, I weep thy long neglect,
My tears drench my sleeve,
The happiness of my life is wrecked
In struggles to achieve
Thy stubborn love:
My fate might all men's pity move.[b]

LXVI.—Saki no dai-so-jo Gyoson.[c]

With thee, O mountain Sakura tree!
A lonely fate I moan,
Thy blossom only cheers me—
The only friend I own.

---

[a] Daughter of Minamoto no Yorimits-asoń, wife of Ohoi no Kiu-suke.

[b] The above ode is from the *Jiu-i-shiu*, where it is said to have been composed in the 6th year of *Yei-sho* (34), A.D. 1051.

[c] Died by *Niu-mets* in the 1st year of *Ho-yen* (35), A.D. 1135. The ode is from the *Kin-yo-shiu*.

LXVII.—Suwo no Naishi.[a]

Had I made of thy proffer'd arm
A pillow for my wearied head,
No longer e'en than lasts the charm
Of a spring-night's dream—what had rumour said?
How would my fame
Have suffer'd from men's sland'ring blame!

LXVIII.—Sanjo no In.[b]

Fain would I in this world so hard
No longer live, but still must stay:—
How wistfully my eyes regard
The midnight moonbeams' tranquil sway!

[a] Daughter of Taira no Tsugu-naka, Lord of Suwo, and a *naishi* (lady-in-waiting) at the imperial court. At an assemblage in the palace she becomes sleepy, and calls to her servant for a *makura*, or pillow, whereupon the *Dai-na-gon* Tadaye offers his arm, that she may rest her head thereon, a gallantry which the lady refuses. The ode is from the *Sen-zai-shiu.*

[b] Son of the Emperor Reisen. Ascended the throne in the 3rd year of *K'wan-kwo* (A.D. 1011); fell into distress and illness, abdicated, and died. He laments in the above ode the miserable condition to which illness and misfortune have reduced him, and envies the tranquillity of the moonlit night. He appears to have been hard pressed by the opposition of the higher Daimios, and by these forced to resign his throne.

LXIX.—No-in Hoshi.[a]

Round Mimuro-yama lustily
The storm-winds roar and whirl,
And th' scatter'd leaves of th' momiji
In the reddening Tatsta hurl.

LXX.—Ryozen Hoshi.[b]

In lonely solitude my home,
And from my cabin when I stray,
Where'er my wand'ring eyes may roam,
The landscape that doth round me lay,
How desolate, how drear
Doth it at autumn-e'en appear.

---

[a] Son of Tachibana no Motoyasu, Lord of Hizen. The ode is from the *Jiu-i-shiu.*

[b] Nothing known of the author. The ode is from the *Jiu-i-shiu.*

LXXI.—Dai-nagon Tsune-nobu.[a]

Now twilight darkens, and the breeze
Rustles the homeside rice-fields 'mong,
And murmuring sounds my ear please,
As past my hut with thatch o'erhung
Of Ashi grass,
The sweeping gusts of autumn pass.

LXXII.—Yuu-shi-nai Shin-wo Kenokii.[b]

Thy beauty is throughout the land
As well-known as the furious play
Of billows on Takashi's strand,
That drench the venturesome with spray,
Who come their sweep too nigh:
So she who hath thee once beheld,
To tears of jealous love compelled,
Her sleeve shall ne'er be dry.

[a] Died in the 3rd year of *Kā-ho** (35), A.D. 1096. The ode is from the *Kin-yo-shiu* (36), "Collection of Golden Leaves."

[b] A *meikake*, or concubine of Shijaku In, who flourished about A.D. 930. The ode is from the *Kin-yo-shiu*, composed at the instance of the Emperor Horikawa.

* According to my "Nendai-ki," there are but two years in the "nengo Ka-ho."

LXXIII.—Saki no Chiu-nagon Masaf'sa.[a]

The Sakura trees in plenty grow
On Takasago's steep hill-side,
And now their crowded blossoms show;
O may no fogs their beauty hide,
No mists from hill-top rise
To veil their radiance from our eyes.[b]

LXXIV.—Minamoto no Toshiyori no Ason.[c]

As windy blasts down Hasse's steep
In furious path impetuous sweep,
So rudely thou my suit dost slight,
And scorn thy lover's hapless plight;
No more 'fore Hasse's shrine
Will I in suing prayer incline.[d]

[a] Son of Ooi no Chikanari. Died in the 2nd year of *Ten-yei* (36).

[b] The author, at an entertainment given by Osi no Ma-uchi, composes the ode as a tribute to the beauty of the Sakura trees, then in full bloom on the opposite hills. The ode is from the *Jiu-i-shiu*.

[c] Son of the *Dai-nagon*, Ts'nenobu Kyo.

[d] He had prayed at the shrine of *K'wan-on* (patroness of lovers) on Hasse-yama, that his mistress might lend a favourable ear to his tale of love, but vainly, for he had been repulsed with scorn. The ode is from the *Sen-zai-shiu*.

LXXV.—Fujiwara no Mototoshi.

A covenant thou mad'st with me,
And as the Sasemo from th' dew,
So I my very life from thee
Drink in. Alas! I fear me
This autumn's days are now but few![a]

LXXVI.—Ho-sho-ji no Niudo* Saki no K'wanbaku† Daijo-daijin.[b]

In fisher's barque I onward glide
O'er th' broad expanse of ocean's tide,
And towards th' horizon when I turn
My glance I scarcely can discern
Where the white-tipped billows end,
That with the cloud-horizon blend.

[a] He had implored the Tenshi to grant to Kobaku (a son or other near relation) a certain dignity, and the Tenshi had promised to do so, but had put off from year to year the fulfilment thereof. Even this year again the poet fears his hopes will not be realised, as the last days of autumn are at hand, and Kobaku still waits for his elevation. The ode is from the *Sen-zai-shiu*.

[b] Died in the 2nd year of *Cho-kwan* (37), A.D. 1164, after having lived during the reigns of four Tenshi. The ode is from the *Shi-ka-shiu*.

* "Niudo" (38), one who enters upon the path (of righteousness or doctrine), is a term for a priest—or the whole title means "Chief Kambaku," a priest of the order of Hosho.

† "K'wanbaku" is the title of the highest officer of the Tenshi's court.

LXXVII.—Sh'yu toku In.[a]

The brawling stream against the rock
Its tumbling waters fiercely hurls,
Divided by the furious shock,
In double torrent onwards whirls:
In further flow
I trow a single stream 'twill show.[b]

LXXVIII.—Minamoto no Kanemasa.[c]

'Tween Awaji and Suma fly
The screaming sea-birds to and fro
Night after night; their ceaseless cry
Doth scarce a moment's sleep allow,
To whom his fate
Allots the ward of Suma's gate.

---

[a] Ascended the throne in the 2nd year of *Ho-an*, and died in the 2nd year of *Cho-k'wan* (A.D. 1164).

[b] An address to the author's mistress. Tho' obstacles prevent their union at present, and cause their lives to be led in different paths, yet eventually their hopes shall be attained, and their lives be spent in common. The ode is from the *Shi-ka-shiu*.

[c] Son of Mine no Kami Kanes'ke. The ode is extracted from the *Ko-kin-shiu*, where it is said to have been composed at the instance of the Emperor.

LXXIX.—Sakyo no Taiu Akisuke.[a]

When bloweth autumn's chilly blast,
Through rifts at times the moonbeams peep,
From 'mid the dark clouds drifting past,
And earth in pallid radiance steep,
I love to see
The bright-edged shadows o'er the lea.

LXXX.—Tai-ken-mon-in no Horikawa.[b]

I fear me thou wilt break the pact
Thou mad'st with me—thy love will pass
Away from me, whom thoughts distract,
As tangled as the unkempt mass
My raven tresses show,
That o'er my waking pillow flow.[c]

---

[a] Flourished about A.D. 1155. The ode is from the *Ko-kin-shiu.*

[b] Daughter of the *Dai-nagon,* Sanekyo, who flourished about the *nengo Ko-ji* (39), A.D. 1142.

[c] She is uncertain as to whether her lover will visit her again. The ode is from the *Sen-zai-shiu,* where we are told that it is one of a hundred composed at the Emperor's request.

LXXXI.—Gotokudaiji* Sadaijin.[a]

I heard the Hototogis[b] cry,
I searched throughout the echoing sky,
No Hototogis could espy,
The morning moon but met my eye.[c]

LXXXII.—Do-in Hoshi.[d]

What wretchedness is mine, O Life!
With what deep mis'ry thou'rt opprest!
With my sad lot I strive in strife,
That leaveth me nor peace nor rest;
The tears that flow
Down o'er my cheek my anguish show.

---

[a] Entered the priesthood in the 2nd year of *Ken-kiu* (40), A.D. 1198. The ode is from the *Sen-zai-shiu*.

[b] *Hototogis* means the cuckoo bird, or some species of goatsucker. The Japanese (like the Chinese) say that it cries through the night, and does so until its eyes become bloodshot.

[c] Possibly the poet complains of the cries of the cuckoo as Anacreon of the swallow in the ode: Τί σοὶ θέλεις ποιήσω.

[d] Date unknown. The ode is from the *Sen-zai-shiu*.

* "Gotokudaiji" means 'temple of Gotoku.'

LXXXIII.—Kwo-tai-ko-gu no Taiu.[a]

O'er th' world doth evil aye hold sway
I deemed, and far I fled away
Amid the hills:
But there the deer's sad cry, too, thrills.[b]

LXXXIV.—Fujiwara no Kyoske-ason.[c]

Were I to linger more in life,
What seemed of old a grievous strife
Would seem to be a burden slight,
To be borne almost with delight.[d]

---

[a] Became a priest in the 2nd year of *An-gen* (41), A.D. 1176.

[b] So that it is impossible to escape evil and its sequence misery. The ode is from the *Sen-zai-shiu*.

[c] Son of Sakyo no Taiu Akiske (see Ode 69).

[d] His wretchedness takes away all wish from him to live longer. Were he still to draw out his life, his misery would become so intolerable, that he would look back upon the grief that now assailed him as a slight burden, that he would scarcely bend under.

LXXXV.—Shyunye Hoshi.[a]

With wretched thoughts distracted I
On sleepless pallet restless lay
The livelong night: with wistful eye
I waited for the breaking day
Through chink of screen
That guards my chamber—peeping, seen.

LXXXVI.—Sai-gyo Hoshi.[b]

With deeper melancholy sways
The moonlit night my love-sick soul;
See how my face my woe betrays,
How down my cheek the tears roll.

[a] Son of Toshinori-ason. The ode is extracted from the *Senzai-shiu.*

[b] Son of Sai-mon no Taiu Yas'kyo. The ode is from the *Senzai-shiu.*

LXXXVII.—J'yakuren Hoshi.[a]

The passing shower onwards sweeps,—
Not yet upon the yew-leaves dried
Its scattered drops,—and lo! there creeps
The rising mist up yon hill-side
Of autumn e'en,
At twilight's chilly hour seen.

LXXXVIII.—Kwokamon In no Betto.[b]

[The plays upon words in this Ode render it quite untranslateable, with any approach, at all events, to the force and point of the original. I have subjoined an explanation of it in the Appendix.]

LXXXIX.—Shokushinai Shinwo.[c]

Of my life or soon or late the thread,
The withering thread perforce must snap:
I almost would 'twere now, I dread
Of longer life the sure hap—
The secret of our love displayed,
For e'er our happiness low laid.

---

[a] Son of Toshinari Kyo. The ode is from the *Ko-kin-shiu*.

[b] Flourished about the commencement of the 12th century. The ode is from the *Sen-zai-shiu*.

[c] Daughter of the Tenshi Gohirakawa no In. The ode is from the *Ko-kin-shiu*.

XC.—In-fu-mon In no Taiu.[a]

I would that I might show to thee
The island-fisher's oft-drenched sleeve,
I would that thine own eyes might see
How the salt waves their tints ne'er thieve;
From mine, alas!
Aye tear-bedewed, the colours pass.

XCI.—Go-kyo-goku-ses'sho Daijo-daijin.[b]

Now grasshopper's chirp the livelong night
I hear, now hoar-frost doth the ground
O'ercarpet, and in saddened plight,
My day-worn raiment yet unbound,
I strive in vain
On lonely couch reposo to gain.[c]

---

[a] Died in the 4th year of *Kem-po* (A.D. 1210). The ode is from the *Sen-zai-shiu.*

[b] Son of Goho-shoji Kanesaneko. Died in the 1st year of *Ken-yei* (42), A.D. 1206.

[c] The above is from the *Ko-kin-shiu,* one of a hundred odes composed at the instance of the Tenshi.

XCII.—Nijo no In Samaki.[a]

My sleeve is as the rock unseen,
Ne'er bared at lowest ebb of tide,
And none do guess my grief, I ween,
Now how my tear-drenched sleeve's ne'er dried.

XCIII.—Kamakura no Udaijin.[b]

O that throughout an endless life
I might in peace dwell, far from strife!
For ever watch the fishing yawl,
And view the nets abundant haul:
How fair to me,
How pleasant such a lot would be!

[a] Daughter of Gohirakawa no In. Died A.D. 1165. The ode is from the *Sen-zai-shiu.*

[b] Son of Udaisho Yoritomo, and became *Kubo* A.D. 1303. The ode is extracted from the *Chok'-sen-shiu* (43).

XCIV.—Sangi Masatsune.[a]

Now autumn-gusts sweep
Down Miyoshino's steep,
And far into the night so drear
The sound of beating of the cloth,
Borne to me on the night-wind forth,
From my lonely village home, I hear.[b]

XCV.—Saki no Dai-so-jo Ji-yen.[c]

An ignorant man am I, unfit
O'er all the multitude of men
In dignity supreme to sit:
The simple priest's black robe again
I would, a humble dweller on
Wagatasoma, gladly don.[d]

[a] Died in *Sho-kiu* (44), A.D. 1221.

[b] In country villages the *kinota*, or beating of newly-woven cloth to render it supple, takes place in the 9th month, towards the end of autumn. The author hearing the sound thereof, listens to it, far into the night, his memory recalling to him the hamlet where he spent his boyhood, and the old familiar customs thereof, till he fancies that he is listening to the *kinota* of his own village. The ode is from the *Ko-kin-shiu*.

[c] Son of Hoshoji Tadamichi-ko. Died by *Niumets*, in the 1st year of *Karoku* (45).

[d] It had been proposed that the author should become chief priest of

XCVI.—Niu-do Saki-no-dai-sojo Daijin.[a]

The court with Sakura's flowers is strewn
As thick as though the drifted snow
Did thereon lay: and I too soon
As withered low shall lie 'neath blow
Of man's inevitable foe.

XCVII.—Gon-chiu-nagon Sadaihe.[b]

On Mats'ho's shore, our meeting place,
At dusky hour of night, I wait
My longed-for mistress to embrace;
Ah, why then linger'st thou so late!
My ardent passion, than the fire
That heats the salt-pans, rages higher.

Hiyesan (Wagatatsoma), a position appertaining apparently to the rank of *Saki no dai-so-jo*, and the highest degree in the priestly hierarchy, which elevation he would, in his humility, excuse himself. The ode is from the *Sen-zai-shiu.*

[a] Flourished about A.D. 1227. An ode from the *Chok-sen-shiu.*

[b] Son of Toshi-nari. Entered the priesthood; died in the 2nd year of *Nin-ji* (46), A.D. 1241. He is otherwise known as Teika, and was the compiler of the present selection of odes. The above ode is from the *Chok'-sen-shiu.*

XCVIII.—Sho-san-mi Ihetaka.[a]

O'er Nara's streamlet softly blow
The winds in the now dim twilight,
The Misogi,* thereby set, show
That summer hath not yet gone quite.[b]

XCIX.—Gotoba no In.[c]

Some men me love, some men me hate
Inspire: whene'er I think upon
This miserable world, my fate
More pitiable doth seem to me.[d]

[a] Son of the *Chiu-nagon*, Mitsutaka Kyo. Died in the 3rd year of *Ka-tei* (47). A.D. 1237.

[b] The above ode is from the *Chok'-sen-shiu*, where we are told that the lines were inscribed upon a screen in the apartment of the Empress in the palace at *Nara*, the old name for the capital of Japan.

[c] Son of Takakura no In. He became Tenshi in *Ken-kiu*, was afterwards deposed by partisans of the *Kubo* or *Taikun*, and banished to the island of Oki, on the west-coast of Japan.

[d] The above ode is from the *Go-sen-shiu*, and the explanation in the *Kakehash'* suggests that it is a lament on the decadence of his power and inefficiency of his officers. His loyal servants he loves, his disloyal and tyrannical courtiers he hates, for to their evil conduct he attributes his present misery.

* "Misogi" are short pieces of bamboo split at the top, and having inserted in

C.—Jyuntoku In.[a]

On th' hundred-chambered palace lo[b]
A rent and tattered roof is seen,
Where rank Shinobu weeds do grow:—
How long, how hard our pain hath been![c]

[a] Son of Gotoba no In, whom he succeeded as Emperor. Afterwards he was deposed by Yoshitoki, and eventually he was banished to the island of Sado, about A.D. 1209.

[b] *Momo-shigi* (*vide* Appendix), *lit.* "the hundred houses, chambers, *or* apartments;" means also "the hundred officers of the *Dairi*," *or* "all the court officers." A better translation of the first line would, perhaps, be—

"On our imperial palace lo" &c. &c.

[c] The above ode is from the *Go-sen-shiu*, composed during the faction-wars of the 13th century, and a lament probably of the straits to which the Emperor was reduced by his rebellious vassals.

the cleft a piece of paper, on which is written a prayer or a sacred sentence. These emblems are placed in the ground always near a stream, on the last day of summer (last day of 6th moon), which in 1865 was the 14th of September.

ON JAPANESE PRONUNCIATION.

The vowels are sounded as in Italian, with few exceptions.

The consonants, single and double, as in English, for the most part, save that 'G' is always hard.

The aspirate is strongly marked.

The sound 'Hi' is peculiar, and resembles the 'hi' in the Spanish words **hijo hija,** anciently **fijo fija.**

'G,' when not at the beginning of a word, is almost equivalent to 'ng,' but is not so decided as 'ng' in 'singing.'

The 'u' in 'yu' is sounded almost like the German 'ü.'

'N' at the end of a word when the next word commences with a vowel-sound has some similarity to the Spanish 'ñ'—

E.g.: in 'señor,' 'mañana,' &c.

'U' at the end of a word or syllable is scarcely heard, but is still sufficiently so to be distinct.

The accent in polysyllables is on the penultimate, as in the word **Ihetáka,** but on the ante-penultimate if the penultimate syllable end in 'u,' thus: **Masátsune.**

In trisyllables the accent is on the penultimate, if this is long; but if short, it is then on the first syllable.

In dissyllables the accent is on the first syllable, unless the last is long, thus: **dōri.** If both are long, the accent is not marked.

Generally the accentuation is not emphatic and the utterance distinct. The pitch—"timbre"—and emotional tones of the Japanese voice are different from ours, are much fuller, less shrill, and cannot be learnt except from conversing with natives, or with others who have learnt them thoroughly.

APPENDIX.

I.

Aki no ta no kari-ho[a] *no iho no toma wo arami, waga koromo-de wa tsūyu ni nuretsutsu.*

LITERAL VERSION. — "One may see through the roof of my cabin, through the thatch made of the straw of the rice-sheaves of the fields of autumn. The dew doth fall upon and wet the sleeves of my garments."

(a) "Kari-ho" is literally 'the dried sheaves.'

II.

Haru sugite nats' ki ni kerashi, shiro tahe no koromo hos' chō ama no kagu yama.

LITERAL VERSION. — "The spring hath pass'd away, and the summer follows after it; and the secret top of Ama,[a] the drying-ground of the raiment of the white-clothed supernatural (beings) may now be seen."

(a) "Ama no kagu" is the full name of the mountain which is situate in Yamato.

III.

Ashibiki[a] *no yama-dori no o no shidari*[b] *o no naga naga-shi yo wo h'tori ka mo nen.*

LITERAL VERSION. — "How can I in my loneliness sleep the night, so long, so long (as the tail of the long-trailing bird of Ashibiki-yama, *or* as the tail of the long-tailed hill-fowl that trails its tail on the ground) doth it appear to me."

(a) "Ashibiki" is the name of a mountain; also it has the meaning of "long-tailed."

(b) To hang down and trail on the ground.

IV.

Tago no ura ni uchi-idete[a] *mireba, shiro-tahe*[b] *no Fuji no taka ne ni-yuki wa furi-tsutsu.*

LITERAL VERSION.—"Just as I sally out upon the shore of Tago I look round, and lo! the snow has fallen on the high peak of Fuji (Fusi-yama).

(a) "Uchi" gives the idea of the commencement of an action. "Uchi-idete," 'just as I go out from.'

(b) White and glistening.

V.

Okuyama ni momiji fumi-wake naku Sh'ka no koye kiku toki zo aki wa kanashiki.

VI.

Kasasagi no wataseru hashi ni oku shimo no shiroki wo mireba yo zo fuke ni keru.

LITERAL VERSION.—"When I see the white of the hoar-frost that lays on the bridge that gives passage to the ravens, of a truth the night is far gone.

VII.

Ama no hara furi-sake mireba Kasuga naru Mikasa no yama ni ideshi ts'ki ka mo.

VIII.

Waga iho wa Miyako no Tats'mi sh'ka zo sumu Yowouji-yama to h'to wa iu nari.

LITERAL VERSION.—"As to my dwelling in Tats'mi district nigh Miyako, 'tis so in truth, the men call the place Yowouji[a]-yama."

(a) There is a word-play on "Yowouji," the name of a hill—"Yo-wo-uji," 'the world is evil.' Despite the ominous name, he has long dwelt there.

IX.

Hana no iro wa[a] *utsuri ni kerina, itadsura ni wagami yo ni furu nagame seshi ma ni.*

LITERAL VERSION.—"As to love, it has faded away, alas! for

(a) "Hana no iro," lit. 'colour of flowers;' here 'love,' "yo ni furu," is explained as equivalent to "nan jo katarai suru."

me: the time of my loving intercourse with thee has become the time now of the long rains." She laments her lover's desertion of her.

The rendering I have in another place given of the above ode seems equally correct; but the version here given is that preferred by the *Kake-hash'*. The former I subjoin :—

"Thy love hath passed away from me,
Left desolate, forlorn.
In winter-rains how wearily
The summer past I mourn."

LITERAL VERSION.—"Flower's tints have faded; alas! that I advance in years in this world is a circumstance which causes men to glance at me"

X.

Kore ya kono yuku mo kaheru mo wakarete wa shiru mo shiranu mo osaka no seki.[a]

(a) A word-play on "o" of "osaka no seki," o (1) 'to meet.' "Osaka" also means 'a mountain-path;' and "Osaka no seki" is the name of a place between Miyako and Ohods' on Lake Biwa.

XI.

Wada no hara Yasoshima kakete kogi idenu[a] *to h'to ni wa tsugeyo Ama no tsuribune.*

(a) "Fut. dub." of Idsuru.

XII.

Amatsu[a] *haze kumo no kayoiji fuki-tojiyo*[b] *Otome no sugata shi-bashi todomen.*

(a) Old genitive of "Ama," 'heaven.'

(b) Apparently 'to blow and bind,' 'to blow and stop,' the onward motion of the clouds, whereon Otome is borne,

XIII.

Tskubane[a] *no mine yori otsuru Mina*[b] *no gawa koi zo tsumotte fuchi to nari-nuru.*

(a) A mountain in Hitachi. (b) A river in Hitachi.

XIV.

Michinoku no Shinobu-mojidsuri, tare yüye-ni midare-some ni shi ware naranaku ni.

LITERAL VERSION.—"The *mojidsuri* of Shinobu[a] in Michinoku,"

(a) "Shinobu" is the name of a place in Michinoku or Oshiu, also of a kind of plant, possibly a species of "Trichomanes." It likewise means (and herein lies a word-play), 'to suffer,' 'to endure,' 'to conceal.'

or "the Shinobu-pattern *mojidsuri*," "for the sake of (or on account of) whom am I penetrated with intricate miseries?—to my destruction."

XV.

Kimi[a] *ga tame haru no no ni idete wakana tsumu waga koromo-de ni yuki wa furitsutsu.*[b]

(a) "Kimi" literally 'a lord,' here 'a mistress.'

(b) Old form of "furita" or "furishi."

XVI.

Tachi[a]*-wakare Inaba no yama no mine ni oru mats'*[b] *to shi kikaba ima kaherikon.*[c]

LITERAL VERSION.—"Now am I about to depart. On the summit of Mount Inaba the pines are plentiful. If I hear that thou pinest for me, quickly shall I come back to thee."

(a) Observe force of "tachi," 'about to depart.' "To shi" = "to suru."

(b) This may be either "Kaheri-komu," or a future of "Kaheri-kuru"—probably the former.

(c) The word-play is on "mats," meaning a pine-tree (2), or 'to wait for' (3).

XVII.

Chi-haya-buru[a] *kami-yo mo kikads' Tats'ta gawa karakurenai ni mids' kuguru to wa.*

LITERAL VERSION.—"As to thy waters, O Tatsta! how they thread their way, ruddy-hued; even the sternly-imperious gods of old have heard not (of beauty such as thine.)" Such appears to be the meaning of this somewhat obscure stanza.

(a) Attribute of a deity. May be rendered (4) 'stern, awful,' &c., lit. (5) 'brandishing with limitless rapidity,' or (6) 'smasher of a thousand swords,' or again (7) 'render of a thousand rocks.'

XVIII.

Sumi-no-ye[a] *no kishi ni yoru nami yoru sahe ya yiime no kayoi-ji h'to me yozuran.*

In the translation I have followed what appeared to me to be the best among the many explanations of this obscure stanza that I have read.

(a) Suminoye, a place in Sesshiu, anciently called Sumiyoshi. The word-play is on "yoru,"—in the first instance, meaning 'to strike against,' 'fall against with an implied gentleness:' in the second. 'night.' 'dusk.' &c.

XIX.

Nanihagata mijikaki ashi no fushi no ma mo awade kono yo wo sugushte yo to ya.[a]

(a) The exact force of such phrases as "yo to ya" is difficult to render. "Ya" is an interrogative particle, "to" indicates something quoted or said,—here, something likely or proper to be said. "Yo" is merely an emphatic and sometimes vocative particle. The whole, then, may be equivalent to the French "N'est ce pas? ne le dira-t-on-pas?"

XX.

Wabi-nureba[a] *ima hata*[b] *onadji Naniwa naru mi wo tskush'te mo awan to zo omo'.*

There is a word-play on Naniwa(8), a place near Miyako; *naniwa naru* also meaning *nan ja zo i*, 'how will it end—how will things turn out?' *Naru* also signifies 'to be in. exist at (a place).' Besides the above, there is the following *jeu de mots* on *mi wo tokushi*:—*Mi wo tskushi* (9), 'to make all possible efforts;' *miwotskushi* (10), a pole set up in the water to mark the depths thereof varying with the tide. [In the latter acceptation, the poet insinuates that his love is so great, that his sleeve is always wet with tears, as the tide-pole with sea-water.]

(a) Equivalent to "nangi wo sureba," 'since I am in misery.'

(b) "Ima hata" variously interpreted as "ima hatashte," 'now at last; "ima mata," 'now again,' 'now indeed.'

XXI.

Ima kon[a] *to iishi bakari ni nagats'ki no ariake no ts'ki wo machi-detsuru*[b] *kana.*

(a) An irregular 'future' from "karu," 'to come.'

(b) Appears to have the force here—'to wait for the coming forth.'

XXII.

F'ku kara ni aki no kusa ki no shihorureba Mube-yama kaze wo arashi to iuran.

XXIII.

Ts'ki mireba chiji[a] *ni mono koso kanashkere, wagami h'tots' no aki ni wa aranedo.*[b].

(a) 'Various,' lit. 'thousands.'

(b) Old form of "arazaredo mo" from "aru," 'to behave,' &c.

XXIV.

Kono tabi wa nusa mo toriaheds'[a] *Tamuke-yama*[b] *momiji no nish'ki kami no ma ni ma ni.*

(a) To intend to but not actually to grasp.

(b) A mountain in Yamato (Washiu),—(11), 'in front of, before me,'—thus, "Tamuke-yama" may mean 'the mountain before me.'

XXV.

Na ni shi owaba[a] *Osaka-yama*[b] *no sane-kadsura*[c] *h'to ni shirarede kuru yoshi mo gana.*

LITERAL VERSION.—"If thou answerest to report, like unto the *Sane-kadsura* that grows on Osaka-yama, unknown to men, mayst thou come here to me."

(a) (12) or (13), to 'answer to one's name and reputation.'

(b) "O" (au) of "Osaka" implies 'to meet with.'

(c) "Kadsura" is also a term for the long back hair of ladies of rank. "Sane" also may be read (14).

XXVI.

Ogura[a]*-yama no momiji-ba kokoro araba ima h'to tabi no mi-yuki matanan.*[b]

LITERAL VERSION.—"The maples-leaves of Ogura, had they understanding, they would linger till the imperial train now again passed."

(a) Ogura is a hill in Yamashiro.

(b) "Matanan," equivalent to "mats' naran."

XXVII.

Mika no hara wakite nayaruru Idsumi[a]*-gawa its' mi*[b] *ki tote ka koish'karuran.*

(b) "Its' mi," 'when I see,' 'shall see,' or 'have seen.'

(a) Idsumi is a river in Yamashiro.

XXVIII.

Yama-sato wa fuyu zo sabishisha masarikeru h'to me mo kusa mo karenu to omoheba.

LITERAL VERSION.—"As to the hill-village in winter, its loneliness is intolerable, when I think that I shall see no man, and tnat all vegetation will be withered up." The word-play here is on *karena*, which stands for *karenuru* or *kareru*, 'to dry up, wither away,'—the idiom, *h'to me mo kareru*, signifying 'to see no human face.'

XXIX.

Kokoro-ate ni oraba ya oran has'shimo no oki-madowaseru shiragiku no hana.

LITERAL VERSION.—"Were it my intention to pluck thee, shall I pluck thee? Will not the first hoar-frosts cheat me by resembling thee, O flower of the *Shiragiku*?"

XXX.

Ariake no tsurenaku miheshi wakare yori akadski bakari ukimono wa nashi.[a]

LITERAL VERSION.—"At the parting from thee, when *Ariake* is looked upon with sad envy, *Akadski* is indeed a wretched time."

(a) From "naru," 'to be,' 'become.'

XXXI.

Asaborake ariake no ts'ki to miru made ni yoshino[a] *no sato ni fureru shirayaki.*

(a) In Yamato.

XXXII.

Yama-gawa ni kaze no kaketaru shigarami wa nagare mo ahenu[a] *momiji narikeri.*

(a) "Nagare no ahenu," lit. 'not to complete the flowing on,' 'not to flow further.'

XXXIII.

Hisakata no hikari nodokeki haru no hi ni shids'kohoro-naku[a] *hana no chiruran.*

(a) Here means 'restless, unquiet, not 'noble,' as in some dictionaries.

XXXIV.

Tare wo ha mo shiru h'to ni semu[a] *Takasago no mats' mo mukashi no tomo naranaku ni.*

(a) Old form of future dubitative of "suru."

XXXV.

H'to wa iza-kokoro mo shirads furu-sato wa hana zo[a] *mukashi no ka ni nihoïkeru.*

(a) Observe the force here of the emphatic particle "zo."

XXXVI.

Nats' no yo wa mada yoi nagara akenuru wo kumo no idsko[a] *ni ts'ki yadoruran.*

(a) Equivalent to "idsre no tokoro."

XXXVII.

Shira-tsuyu ni kaze no fukishiku aki no no[a] *wa tsuranuki tomenu tama zo chirikeru.*

(a) More strictly, a common, or portion of and untilled land.

XXXVIII.

Wasurararuru mi wo ba omowads'[a] *chigai-teshi h'to no inochi no oshiku mo aru kana.*

(a) Observe the construction "wasurararuru mi wo ba omowads," equivalent to "ware wasurararuru mono de aro to omowadshte."

XXXIX.

Asaji-fu[a] *no Ono no shino*[b]*-hara shinoburedo ama(ri)tte nado ka h'to no koish'ki.*

LITERAL VERSION.—"Though like the osier-moor of Ono (conceals) the *Asajiu*, I would conceal (my feelings of love for thee), they are too great, and I desire so much thy love."

(a) A name of a plant. (b) A moor covered with a kind of small bamboo.

XL.

Shinoburedo iro ni ide ni keri waga koi wa, mono ya omo to h'to no to made.

XLI.

Koisucho[a] *waga na wa madaki tachi ni keri, h'to shireds*[b] *koso omoi-someshi ga.*

LITERAL VERSION.—"As to the fact of my love (for thee), the fame thereof has quickly become public; yet how anxious was I that men should not know of it."

(a) Explained in the "Kakehash'" as equivalent to "Koi wo suru to i(f)u."

(b) Passive negative of "shiru" (15), 'to know,'—may be translated here as a negative potential.

XLII.

Chigiriki na katami ni[a] *sode wo shiboritsutsu*[b] *Suye no mats-yama nami kosaji to wa.*

(a) Equal to "Tagai ni," 'reciprocally.'

(b) "Sode wo shiboru," lit. 'to wring one's sleeve, to weep abundantly.'

XLIII.

Ai-mite no nochi no kokoro ni kurabureba, mukashi wa mo no wo[a] *omowazari keru.*

LITERAL VERSION.—"When I search my heart after having been with you (I find) that of old (before I knew you) I was not sad."

(a) "Mono wo omo," 'to be sad.'

XLIV.

Af koto no taheteshi nakuba[a] *naka naka ni h'to wo mo mi wo mo uramizaramaji.*

(a) "Taheteshi nakuba" means 'were to cease and be no more.'

XLV.

Aware to mo if[a] *beki h'to wa omohohede, mi no itads'ra ni narinu-beki kana.*

LITERAL VERSION.—"Thou might'st have had pity on me, but thou passest me with indifference: of how great misery to me art thou the cause."

(a) "Aware wo if" 'to have pity on.'

XLVI.

Yura[a] *no to wo wataru funa-bito kaji wo tahe yuku-ye mo shiranu, koi no michi kana.*

(a) Name of a place in Kii; also of another in Tango.

XLVII.

Yahemugura shigereru yado no sabishisha ni h'to koso mihene, aki wa ki ni keri.

The probable meaning is that given in the translation.

XLVIII.

Kaze wo itami[a] *iwa utsu nami no onore no mi kudakete, mono wo omo koro kana.*

LITERAL VERSION.—"The waves, driven by the wind, strike the rock (they are dashed into spray); my happiness (affected by your disdain of my love, is broken up. I am now very sad at heart."

(a) To suffer from the wind.

XLIX.

Mi-kaki-mori Yeji no taku hi wo yoru wa moyete, hiru wa kihetsutsu, mono wo[a] *koso omohe.*

(a) "Mono wo omo" (16), 'to be sad.'

L.

Kimi ga tame oshikarazarishi inochi sahe nagaku mo gana to omoikeru kana.

LITERAL VERSION.—"On account of thee, O my mistress! I cared for life; how heartily I wish it may last ever so long."

LI.

Nageki-tsutsu h'tori nuru yo no akuru ma wa ika ni hisash'ki mono to kawashiru.[a]

(a) Equivalent to "Oboshimeshi wo suru."

LII.

Was'reji no yuku-suye made wa katakareba keo wo kagiri no inochi to mo gana.

LIII.

Kaku to da ni[a] *yeya*[b] *wa Ibuki no sashi-mogusa mo shiraji na*[c] *moyuru omoi wa.*

(a) 'As to the condition in which I am now.'

(b) "Yeya ibuki, ye iwanu (difficile dictu)." Ibuki is also the name of a hill in Omi.

(c) "Shiraji" is negative of "shiru," 'to know,' and also has the significance of 'white, unspotted.'

LIV.

Akenureba kururu mono to wa shiri-nagara nawo urameshki asaborake kana!

LV.

Taki no oto wa tahete hisashku narinuredo, na koso nagarete nawo kikohekeri.

LVI.

Arazaran kono yo no hoka no omoi-de ni ima h'to tabi aʃ koto mo gana.

LITERAL VERSION.—"The thought arises in me of going to a world other than this, which shall soon be not. O that I might once more now meet thee."

LVII.

Meguri-aite mishi ya sore to mo wakanu ma ni kumo-gakure ni shi yo-ha no ts'ki kana.

LVIII.

Arima-yama Ina no sasawara kaze fukeba ide-so-yo[a] h'to wo wasure ya wasuru.

(a) (17) 'One who matches with, is comparable to.'

LIX.

Yasurawade[a] nenamaji mono wo sayo fukete katabaku made no ts'ki wo mishi kana!

(a) "Yasurawads'," 'to wait and be disappointed.'

XL.

Ohoye-yama Ikuno no michi no tohokereba mada fumi mo mids' Amanohashidate.

The following plays on words are herein met with :—

Ikuno,[1] [2] the name of a place in Tango.

,, [3] 'the road by which one goes to—"

,, [4] equivalent (according to the *Kakehash*) to *ikura no hiroi ni*, 'ever so many broad plains,' or 'ever so broad a plain.

Fumi,[5] a footstep, to walk, to tread upon.

,, [6] handwriting, especially of a woman.

With these explanations, the various possible translations of the stanza will be easily effected.

[1]生 [2]野 [3]行之道 [4]幾 [5]跡 [6]書狀

LXI.

Inishihe no Nara no Miako no yahezakura kyo Kokonohe[a] ni nihoinuru kana.

(a) Anciently written "Kokono-he," but oow "Koko-no-he," 'the place or locality here.' Hence a play upon words.

LXII.

Yo wo komete tori no sora ne wa hakaru tomo yo ni Ausaka no seki[a] wa yurusaji.

Yo ni au is explained as equivalent to *yo ni furu* (*vide* Append. Ode ix.), and with this signification—the latter clause of the verse would insinuate that the lover, however dexterous in the art of evading difficulties, could never overcome the obstacles that prevent his satisfying his love for the authoress.

(a) Ausaka no seki is a place in Omi.

LXIII.

Ima wa tada omoi tahenan to bakari wo h'to-dsute[a] narade if[b] yoshi mo gana.

(a) Message or communication by a third person.
(b) "If" is pronounced "iu," like 'you.'

LXIV.

Asaborake Uji[a] no kawa-kiri tahe-dahe ni arawareru wataru Seze[b] no ajiroki.

LITERAL VERSION.—"'Tis dawn. Here and there, in the rifts of the mist that hangs over the river of Uji, come into my sight the net-stakes of Seze."

(a) Uji, a river in Omi, falling into Lake Biwa. (b) Seze is on Lake Biwa.

LXV.

Urami-wabi hosanu sode da ni aru mono wo koi ni kuchinan: na koso oshikere.

LXVI.

Morotomo ni awaren to omohe yama zakura hana yori hoka ni shiru h'to mo nashi.

LXVII.

Haru no yo no yüme bakari naru ta-makura ni kahi-naku[a] *tatan na koso oshikere.*

(a) "Kahi-naku," (18) 'inelegant, improper, &c.'

LXVIII.

Kokoro ni mo arade uki yo ni nazaraheba koishikarubeki yo-ha no ts'ki kana.

LXIX.

Arashi fuku Mimuro no yama[a] *no momiji-ba wa Tatsta no ogawa no nishki narikeri.*

(a) Mimuro-yama is in Yamato.

LXX.

Sabishi sa ni yado wo tachi-idete nagamureba idsko mo onaji aki no yüugure.

LXXI.

Yüuzareba kadota no inaba otodsurete ashi no maroya[a] *ni akikaze zo fuku.*

(a) Lit. 'circular house,' here 'a thatched hut.' "Kadota" is the term given to a rice-field situate close to the house.

LXXII.

Oto ni kiku[a] *Takashi*[b] *no hama no adanami wa kakeji ya sode no nure mo koso sure.*

The word-play is on *adanami*:—

Adanami,[1 2] 'a roller or vast wave breaking on the shore,' or 'tide at the turn.'

,, [1 3 4] 'a vain inconstant man,'(19) equal to 'womanish, weak, &c.,' 'changeable.'

(a) "Oto ni kiku" is a phrase meaniug 'renowned, celebrated, famous.'

(b) Takashi is in the province of Idsumi.

[1]化 [2]浪 [3]各 [4]身

LXXIII.

Takasago[a] *no onohe no sakura saki ni keri to-yama no kasumi tatads mo aranan.*[b]

(a) A hill in Harima. (b) "Aranan," probably equivalent to "aru naran."

LXXIV.

Ukarikeru h'to wo Hasse[a] *no yama oroshi hageshikare to wa inoranu mono wo.*

(a) A hill in Yamato.

LXXV.

Chigiri okishi Sasemo[a] *ga tsuyū wo inochi nite aware gotoshio n aki no inumeri.*

The meaning of this stanza is somewhat obscure. *Inumeri* is explained as equivalent to *inu-yos'*, *inu* being negative of 'i,'[1] 'to be in;) *yos'*,[2] 'appearance, fashion, mode of being, &c.'

(a) "Sasemogusa."(20)

LXXVI.

Wada no hara kogi idete mireba hisakata no kumoi ni mago oki[a]*-tsu shira-nami.*

(a) "Oki," 'the deep-sea, blue water.' "Tsu" is the old genitive termination.

LXXVII.

Se wo hayami iwa ni sekaruru taki-gawa no warete mo suye ni awan to zo omo.

LXXVIII.

Awaji[a] *shima kayo chidori no naku koye ni iku yo nezamenu Suma*[b] *no Seki-mori.*

(a) Awaji, a large island not far from Ohosaka. (b) Suma, in Sesshiu.

LXXIX.

Aki-kaze ni tanabiku kumo no tahe-ma yori more idsuru ts'ki no kage no sayakesa.

LITERAL VERSION.—"From the opening rifts in the clouds,

[1] 居 [2] 様子

which the autumn winds have spread thinly over the sky, glints out the beauty of the moonlight and its shadows." Note the force of *more-idsuru, moru* being used primarily to signify the action of water soaking through and dripping from anything.

LXXX.

Nagakaran kokoro mo shirads kuro kami no midarete kesa wa mono wo koso omohe.

LXXXI.

Hototogisu nakitsuru kata wo nagamureba, tada ariake no ts'ki zo nokoreru.

LXXXII.

Omoi-wabi satemo inochi wa aru mono wo uki ni tahenu wa namida narikeri.

LXXXIII.

Yo no naka yo michi koso nakere omoi iru yama no oku ni mo sh'ka zo naku naru.

LITERAL VERSION.—"In the world there is neglect of righteousness (there is but evil). Even among the wilds of the hills, wherein I have thought to penetrate, the deer's cry resounds."

LXXXIV.

Nagaraheba mata konogoro ya shinobaren ushi to mishi yo zo ima wa koishki.

LITERAL VERSION.—"As I continue to live on, even now do I endure much suffering. What seemed an evil world to me is now regretted by me" (*i.e.* the longer he lives the greater becomes his misery).

LXXXV.

Yo mo sugara[a] *mono omo koro wa akeyarade neya no hima sahe tsurenakari-keru.*

LITERAL VERSION.—"Towards the end of night, when I was

(a) (21) The ending of the night.

harassed with sad thoughts, the dawn had not yet broken; even as to the chinks in my sleep chamber I was wretched (because they transmitted no signs of the welcome day-break).

LXXXVI.

Kageki[a] *tote ts'ki-ya wa mono wo omowasuru kakoji kao naru waga namida kana.*

(a) To sob, lament, &c.

LXXXVII.

Mura-same[a] *no tsuyu mo mada hinu*[b] *maki no ha ni kiri tachi-noboru aki no yūgure.*

(a) A shower, a passing shower. (b) Not to be dry.

LXXXVIII.

Naniwa-ye no ashi no kari-ne no h'to yo yuye mi wo tsukushte ya koi-wataru-beki.[a]

The word-play here is on *Kari ne no hitoyo*:—1st, (22) 'One joint of a reaped stalk (of Ashi).' 2nd,[1] 'A passing visit of one night only,' with the (1st) rendering), the sense of the whole will be:—"I have been with you for a space (of time), as short as the space of a joint of a reaped stalk of *ashi* that grows by Naniwa's creek, and &c." With the 2nd:—"I have enjoyed but a passing embrace with you for one night only (a time as short as the stubble of the *ashi* of Naniwa's creek, and I will exert my utmost that our love may endure."

(a) To go on loving.

LXXXIX.

Tama no o[a] *yo tanaba tahehene nagaraheba shinoburu*[b] *koto no yowari mo zo suru.*

(a) (23) Lit. 'the thread of a jewel,' a thread by which a jewel is suspended, here 'the course of life' metaphorically.

(b) To meet in secret, as lovers do, 'to conceal, hide.'

[1] 借寢之一夜

XC.

Misebayana Ojima no amano sode dani mo nure ni zo nureshi iro[a] *wa kawards.*

(a) "Iro" means 'colour, hue,' also 'love, passion, &c.' "Miseba yana" is equivalent to "misetai," the optative form of "miyeru," 'to cause to see, to show.'

XCI.

Kirigiris' naku ya shimo yo no samushiro[a] *ni koromo-katashki*[b] *h'tori ka mo nen.*

LITERAL VERSION.—"The grasshopers are chirrupping. This night, on the carpet of hoar-frost (or in the cold of the hoar-frost), sleeping with my head on my arm, how can I, if alone, gain repose?"

(a) "Samushiro" is the name of a kind of mat. "Samushi" means 'cold,' also 'desolate, solitary.'

(b) "Koromo-katashki" appears to signify the act of supporting one's-self on one elbow or arm, and thus sleeping without taking off one's dress.

XCII.

Waga sode wa shiho-hi ni mihenu oki no ishi no h'to koso shiranu kawaku ma mo nashi.

LITERAL VERSION.—"As to my sleeve, 'tis as the rock in deep water, not seen at low tide. Men know it not; and there is no dry spot thereon."

XCIII.

Yo no naka wa tsune ni mo gamona nagisa kogu amano koburne no tsuna-de mo kanashi.

LITERAL VERSION.—"How desirable is the life here on earth. How pleasant to watch the net-haul of the small boats of the fishermen plying near the shore."

XCIV.

Miyoshino no yama no aki-kaze sayo fukete[a] *furu sato samuku koromo utsu nari.*

(a) Far into the night.

XCV.

Ohoke-naku uki-yo no tami ni ohokana Wagatatsoma ni sumi-zome no sode.

LITERAL VERSION.—"Must I, though unfit, preside over the

people of the empire. (No! may I don), the black-dyed sleeve on Mt. Wagatasoma."

XCVI.

Hana sasof' arashi no niwa no yuki narade furi-yuku mono wa wagami nari-keri.

LITERAL VERSION.—"It is not snow *(yuki)* on the courtyard, but blossoms strewn there by the blast. As to the falling of snow (*i.e.* by word-play—as to the advancing in years) I am such." There is a word-play here on *furi-yuku*, which (*yuku* being almost identical in sound with *yuki*, 'snow') may mean "the falling of the snow," or "the advancing in years."

XCVII.

Konu h'to wo Mats'ho no ura no yuunagi[a] *ni yaku ya mo shiho no mi mo kogaretsutsu.*

There is here a word-play on *Mats'ho; mats'* signifying 'to wait for, expect.' Mats'ho is in the island of Awaji. *Yaku ya mo shiho* is explained as equivalent to (24). q.v. *Ya* probably means 'place or hut,' and thus the literal version would be:—"In the pleasant evening, on the shores of Mats'ho, I wait for you, who come not. I become as the burnt-up and parched sea-weed and salt in the furnace-house (where the brine is boiled down to make salt)."

(a) The exact meaning of "yuunagi" (25) q.v. is doubtful.

XCVIII.

Kaze soyogu Nara no o-gawa no yuugure wa misogi zo nats' no shirushi nari-keru.

XCIX.

H'to mo oshi h'to mo urameshi ajiki-naku[a] *yo omof' yuwo ye ni mono omof' mi wa.*

(a) Equivalent to (26) or to (27) q.v.

C.

Momo-shigi-ya furuki nokiba no shinobu ni mo nawo amari aru mukashi nari-keri.

LITERAL VERSION.—"As to the *shinobu* on the decayed roof of the hundred-chambered palace, ah! too plentiful is it, and this since many years." There is a word-play on *shinobu*, which means 'a kind of weed,'[28] and also 'to suffer, endure.'[29]

INDEX.

EXPLANATION OF ABBREVIATIONS.

Pr. n. 'proper name,' pl. 'place,' mt. 'mountain,' isl. 'island,' riv. 'river,' tmpl. 'temple,' v. 'vide,' v. a. 'verb active,' v. n. 'verb neuter,' lit. 'literally,' dub. 'dubitative,' caus. 'causative,' neg. 'negative,' p. 'page,' incl. 'inclusive,' cond. 'conditional,' par. 'particle,' part. 'participle—ial,' met. 'metonomy,' Roman characters refer to the Odes, Arabic characters refer to the pages.

A.

Abe no nakamaro, pr. n. vii.
Adanami, *vide* Append., Ode lxxii.
Agatamori, pr. n. vii. *(a)*
Aimiru, to see, to meet and see, to see mutually
Ajikinaku, *v.* Append., Ode xcix.
Ajiro, a kind of stake-net made of slender bamboos
Akadski, dawn of day
Aka some yemon, pr. n. *v.* lix.
Akenuru, equivalent to *akeru*, *akuru*
Akeyarade, neg. participial form of *ake-yaru*, 'to become daylight'
Aki, autumn
Akisuke, pr. n. *v.* lxxix.
Akuru *(akeru)*, to open, to grow light, to dawn
Ama, a fisherman, also (1) 'heaven'
Amagawa,[1] 'Milky-way,' *lit.* 'heaven river'
Amanohashidate, pl. *v.* lx *(c)*
Ama no kagu, a mt. *v.* App. ii.
Angen, *nengo*, A.D. 1175—1176 incl.
Anwa, *nengo*, A.D. 908—969 incl.
Arami, to see through, to see daylight through (as the holes in a tattered roof &c.), explained in the *Kakehash* as having a force equivalent to *asku arasa ni*
Aranedo, for *arazaredomo* cond. neg. form of *ara*
Arashi, a storm, gale
Araware (ru), to become evident
Ariake,[2] term for a moon that shines all night
Arima, pl. *v.* Append. lviii.
Ariwara no Narihira, pr. n. *v.* xvii.
Aru, to be, to have
Asaborake, dawn, the early morn.
Asajiu, pl. xxxix. *(b)*, *Saccharum spicatum* [Thunberg Fl. Jap.], also called *tsubana*
Asatada, pr. n. *v.* xliv.
Ashi, pl., *Phalaris arundinacea* [Thunberg Fl. Jap.]
Ashibiki, name of a mountain, also 'to saunter, to drag the feet after'

[1] 天川　　[2] 有明

Ason, *v.* "Cat. of Titles"
Ats'tada, pr. n. *v.* xliii.
Au, to meet; by met, to love
Auzaka, a path up a mountain, name of a place
Awade, neg. part. form of *au*
Awaji, isl. *v.* Append. lxxviii.
Awamu—aũ | fut. dub. form
Awan—au |
Aware, compassion, pity—*wo iu*, 'to have compassion on; also 'alas! wretched!'
Awo, pr. n. *v.* xvii. *(a)*
Azechi fuji maro, pr. n, xviii. *(b)*

B.

Ba, the same as *ha*
Bakari, only, just
Beki,[1] equivalent to Latin *bilis*, only met with as a terminal form of verbs
Betto, *v.* "Cat. of Titles"
Biha, banjo, *v.* x. *(b)*
Biobu, a screen
Bitats, pr. n. *v.* xxxvi. *(b)*
Bummu, name of an emperor, *v.* xxvii. *(a)*
Bun toku,[2] pr. n. *(a)*
Bun toku jits' rok', *v.* "Catal. Jap. Works"
Bunya no Asayasu, pr. n. xxxvii.
Bunya no Yasuhide, pr. n. xxii.

C.

Chidori, a kind of sea-bird
Chigiriki, preterit form of *chigiru*,[3] 'to make a vow or promise'
Chi haya buru, *v.* Append. xvii.
Chiji ni, variously, *v.* Append. xvii.
Chikuzen, a province of Nippon
Chiu na gon, *v.* "Cat. of Titles"
Chiru, to scatter, disperse, blow away as the wind does the leaves
Chō *(teū)*, place or position where verb's action occurs, or material object (not agent) by means of which verb's action is affected
Cho kiu, *nengo*, A.D. 1040—1043 incl., *v.* Table of Char.
Chok' sen shiu, *v.* "Cat. Jap. Works"
Cho' k'wan, *nengo*, A.D. 1163—1164 incl., *v.* Table of Char.

D.

Da, subject or matter of discourse, condition, fact, &c.
Daigo, pr. n. *v.* xxxvii. *(b)*
Dai ho, *nengo*, A.D. 701—703 incl.
Dai jō dai jin, *v.* "Cat. Titles"
Daikaku, temple in Saga
Dai na gon, *v.* "Cat. of Titles"
Dai ni, *v.* "Cat. of Titles"
Dai toku ono, *v.* ix. *(a)*
De, for *sode*, a particle, which see a post-position 'by means of'
Dō in, pr. n. *v.* lxxxii.

F.

F'ke ni keru, old form of past tense of *f'kerū*, 'to grow late'
Fuchi, deep water
Fuji, name of Fusiyama
Fujiwara, a place used at one time as a capital city
Fujiwara no Okikaze, pr. n. *vide* xxxiv.
Fujiwara no Toshiyuki, pr. n. *v.* xviii.
Fujiwara no Tsunatsune, pr. n. xv. *(a)*

[1] 可 [2] 文徳 [3] 契

Fujiwarano Yoshitaka, pr. n. l.
Fukishku, to blow with a continuous sweep
Fuki tojiru, to blow-stop, to cease blowing, to lull
Fuku, to blow
Fumi, to tread on, to walk on
Fumi-wake, to tread underfoot and make way through
Funabito, a sailor, boatman, fisherman
Funamori, pr. n. *v.* vii. *(a)*
Fureru *(furu)*
Furisake-miru, to contemplate or look round at, with the head lain back and the face upturned
Furi-yuki, to advance in years, to go on getting old
Furu, to grow older [*yo ni furu* as a locution may mean 'to love mutually as men and women;' *nanjo no katarai sūru* is a Jap. explanation]
Furu,[1] to fall down, to pour, as rain, snow, &c.
Furuki, old, ancient
Fushi, an internode or joint of a bamboo, &c.
Fusiyama *(Fujisan)*, a celebrated volcano, about 40 miles from Yokohama—height 12,000 feet. Always called *Fuji san* by the natives
Fuyu, winter

G.

Ga, an adversative particle, almost equivalent to 'but;' an emphatic *wa*; a genitive post-particle
Gamona,[2] desirable, pleasant
Gana, the same as **kana**, an emphatic word at the end of a phrase often denoting wonder and expressing a desire
Gen-ji monogatari, *v.* "Cat. Jap. Works"
Gen kei, *nengo*, A.D. 876—885, *v.* Table of Char.
Gi-do-san-shi, pr. n. *v.* lii.
Gensho, *nengo*, A.D. 715—716 incl. *v.* iv. *(a)*—*v.* Table of Char.
Gon-chiu-nagon, *v.* "Cat. Titles"
Gohirakawa, an emperor's name
Gohoshoji Kanesaneko, pr. n. *v.* p. 47 *(b)*
Go-kyo-goku-sessho, pr. n. or title, *v.* xci.
Go-sek'ku, *v.* xii. *(b)*
Go-sen-shiu, *v.* "Cat. Jap. Wks."
Gotoba no In, posthumous name of an emperor, *v.* xcix.
Gotokudai, name of a temple
Kotoshi (Gotoshi), it is like (that which precedes), it is thus, accordingly, so, similar
Gyōson, pr. n. *v.* lxvi.

H.

Ha,[3] a leaf
Hageshki, violent, rude, stormy
Hama, beach, strand, shore
Hana, flower [*Hana no iro*, a phrase signifying 'enjoyment of love']
Hara, *lit.* 'plain' [*ama no hara*, 'vault of heaven']
Haru, spring
Haru-mia, pr. n. *v.* xvii. *(a)*
Haramichi no Tsuṙaki, pr. n. xxxii.
Hashi *(bash')*, a bridge
Hasse, mt. *v.* Append. lxxi.
Has-shimo, the first or earliest hoar-frost

[1] 降 [2] 嘆 [3] 葉

Hayamu, to quicken
Hei jo, pr n. *v.* xvi. *(d)*
Hi,[1] sun, day, light
Higashi san jo sessho Kane ihe, pr. n. *v.* 28 *(a)*
Hikari, light, brilliance, splendour
Hima, crevice
Hime miko, a title, princess, royal highness
Hinu, negative form of *hiru*,[2] 'to dry, become dry
Hiru, daylight, day as opposed to night
Hisash'ku, for a long time
Hisakata, the heavens, the skies
H'to, man (*homo*)
H'to maro, *v.* "Cat. of Titles"
H'tori, alone, by one's-self
H'toshiu, the same as *h'tomaro*
H'tots', one
Hizen, province of Japan
Ho, rice-sheaf or bundle
Ho an, *nengo*, A.D. 1120—1123 incl. *v.* Table of Char.
Hoka (no),[3] outer, other
Hon jiu, pr. n. *v.* xliii. *(a)*
Horikawa, an emperor, *v.* 38 *(b)*
Hos' v a. to dry, to put out to dry
Hoshi, *v.* "Cat. of Titles"
Hosho ji, tmpl.
Hototogis', swallow, or some kind of goatsucker
Hoyen, *nengo*, A.D. 1135—1140 incl., *v.* Table of Char.

I.

Ibuki, pl. *v.* Append. liii.
Ideshi, past tense (book language form) of *idsuru*, 'to go out, sally forth, &c.'
Idesoyo, *v.* Append. lviii.
Idete *(idsuru)*
Ids'ko,[4] *ids're no tokoro*, 'where? in what place?'
Idsmi shkibu, pr. n. *v.* lvi.
Idsumi, a province of Nippon
Idsmi, riv. *v.* Append. xxvii.
Idsuru, to go, go out, sally forth
Ihetaka, pr. n. *v.* xcviii.
Iho, old form of *ihe*, 'house, hut, &c.'
Iishi—iu, preterit form
Ika ni, how! how much! how-soever!
Iku,[5] how much? how many?
Ikuno, pl. *v.* lx. *(c)*
Ima, now, at once
Ima hata, *v.* Ode xx.
In, *v.* "Cat. of Titles," often signifies 'a college or monastery or brotherhood,' as in *Tai ken mon in no Horikawa* [*Horikawa* of the brotherhood of *Tai ken mon*]
Ina, pl. *v.* Append. lviii.
Inaba, a district in Nippon, *v.* xvi.
Inaba, the rice-plants, the rice-plants and their long leaves, the foliage of rice-plants
In fu mon in, pr. n. *v.* xc.
Inishiye, old, ancient, most anct.
Inochi, life
Inoru, to pray to, adore, implore
Inumeri, *v.* Append. lxxv.
Iro, colour, tint, lust, desire
Iru, to be in, to enter, penetrate
Ise, name of a princess, *v.* xix.
Ise no Ohoske, pr. n. *v.* lxi.
Ishi, a stone, a rock
Ish'kawa maro, pr. n. *v.* ii. *(a)*
Ishiu, pr. n. *v.* 34 *(a)*
Ishiyama, pl. *v.* 6 *(a)*

[1] 日 [2] 干 [3] 外 [4] 何所 [5] 幾

Itadsura, 'mischief;' *ni quel dommage, c'est dommage*
Itamu, *lit.* to hurt, spoil; *kaze wo itami*, as used here, means, 'by the violence of the wind'
Its', a princess, *v.* xvii. *(a)*
Iu, to say, speak, call, name
Iuran, the same as **iu**
Iwa, rock, stone
Iza kokoro, a mental condition of doubt, uncertainty

J.

Jiu goi no ge, *v.* 'Cat. of Titles"
Ji goi no ge Kanehobu, pr. n. *v.* 26 *(b)*
Jiu i shiu, *v.* "Cat. Jap. Works"
Ji to, name of an emperor, *v.* ii.
Ji yen, pr. n. *v.* xcv.
Jyakureu, pr. n. lxxxvii.
Jyüntoku In, posthumous name of an emperor *v.* c.

K.

Ka, interrogative particle
Ka,[1] fragrance
Kadota, *lit.* door-rice-field, a rice-field close to the door or hut
Kage, shadow, or abstractedly the contrast between light and shade
Kagiri, end, limit, boundary, termination
Kagu, to be secret, hidden, &c.
Kaheru, to return
Kaheri kon, either *kaheri komu*, or *kakeri kuru*[2]
Ka hi naku, *v.* Append. lxvii.
Kaho, *nengo*, A.D. 1094—1095 in. *v.* Table of Char.
Ka ho, face, visage
Ka ji, a rudder
Kake ji ya, *v.* Append. lxxii.
Kaki no moto, pr. n. *v.* iii. & notes
Kako ji, radical form of *Kakots'*, 'to lament, be inwardly sad'
Kaku to da ni, in this condition, thus, in such a condition as my present one
Kamakura, pl. in Sagami
Kami, god, hair of the head
Kami yo, age of the gods
Kampei, *nengo*, A.D. 889—897 incl., *v.* Table of Char.
Kana, an emphatic particle at the end of phrases
Kanashi [in Ode 93] explained in *Kakehash* as equivalent to *omoshiroi*,[3] 'pleasant, delicious, &c.'
Kanashki, also *kanashi*, sad, pitiable, wretched, what induces sadness or misery
Kaneske, pr. n. *v.* xxvii.
Kan ke, *v.* xxiv.
Kan kok'kan, pl. *v.* lxii.
Kara, after
Karakurenai, reddish, ruddy, brown-hued
Karenu, probably for *karenuru*, old form of *kareru*, 'to wither, become dried up' [*h'to me mo kusa mo kareru*, not to see a human form, and to be in a place where the vegetation has all dried up — as it does in winter]
Kari, reaped, cut
Kari ne, *v.* Append lxxxviii.
Ka roku, *nengo*, A.D. 1225—1226 incl., *v.* Table of Char.
Kasasagi, raven
Kasuga, name of a district in Jap.
Kas'mi, fog, mist

[1] 香 [2] 歸來 [3] 面白

Kata, place, quarter, position
Katabuku, to incline downwards, to set (of the moon)
Kataku, hard, difficult
Katami ni, mutually, on each side; also sometimes,—in memory of
Katashki, to sleep with the head on one's arm
Katei, *nengo*, A.D. 1235—1237 incl., *v.* Table of Char.
Kawa, river, often *gawa*
Kawaku, to dry, be drying, or dry
Kawara, pr. n. *v.* xiv.
Kawara in, tmpl. *v.* xlvii. *(a)*
Kawaru, to change
Kawashiru, exact sense of this word [which is in none of my native dictionaries] not apparent
Kayo, to pass on
Kayoiji, path, of anything passing on, or passing to and fro
Kaze, wind
Kei mei, pr. n. *v.* 33 *(d)*
Kem po, *nengo*, A.D. 1213—1218 incl., *v.* Table of Char.
Ken giu,[1] 'dragging-ox;' name of a constellation comprising part of *Aquarius* and *Capricorn*
Ken toku, pr. n. *v.* xlv.
Ken yei, *nengo*, A.D. 1206, *v.* Tab. of Char.
Keri, an old preterit termination
Kesa, this morning
Keu[2] (kyo), to-day
Ki, tree — radicle of *kuru*, 'to come'—preterit form as in *chigiriki*
Kibi daijin, pr. n. *v.* vii. *(a)*
Kiheru,[3] to go out, become extinguished
Kikoheru (Kita), a passive form
Kiku, to listen, hear
Kimi, lord—poetically, 'mistress'
Ki ni kerashi, have ceased to come
Kinota, *v.* p. 49 *(b)*
Kinotomonori, pr. n. *v.* xxxiii.
Kino Tsurayuki, pr. n. *v.* xxxv.
Kin seki monogatari, *v.* "Cat. Jap. Works"
Kin tau, pr. n. *v.* lv.
Kin to, pr. n. *v.* 34 *(b)*
Kin yo shiu, *v.* "Cat. Jap. Wks."
Kiri, mist
Kioto, the ordinary term of the *Miyako* or capital
Kirigiris, grasshopper
Kisaki, queen or spouse
Ki sen, pr. n. *v.* viii.
Kishi, coast, shore
Ko, *v.* "Cat. of Titles"
Kobaku, pr. n. *v.* 40 *(a)*
Kobune, boat, small vessel
Kogaruru, to become burnt or charred
Kogi, a scull
Kogi idsuru, to go forth by rowing
Kogun, pr. n. an emperor, *v.* xxxviii. *(c)*
Koi, love
Kois'cho, the fact of being in love
Koi-wataru, to seek to gain the love of some one
Koji, *nengo*, A.D. 1142—1143 in. *v.* Cat. of Char.
Ko kin shiu, *v.* "Cat. Jap. Wks."
Kokonohe, *v.* Append. lxi.
Kokoro, heart, sense, intelligence
Kokoro-ate, intention, purpose
Komu—kuru, fut. dub. 'to come'
Kono, 'this,' used with a noun fol.
Kore, 'this,' used generally without a noun following

[1] 牽 [9] 今 [3] 滅

Koresada, pr. n. *v.* xxiii. *(a)*
Koro, time, epoch, instant
Koromo, an old word—'garment,' more accurately 'outer garment'
Koromo de, sleeve
Kosaji (kos') negative radical form from *kos'*, 'to cross, get across, pass over, &c.'
Kosh kibu, pr. n. *v.* lx.
Ko sho, pr. n. *v.* iii. *(c)*
Koso, rather, certainly, indeed—frequently used as an elegant redundancy
Koto, matter, affair, fact—after a verb gives this an infinitival, sometimes a substantival force
Koye, voice, cry
Kubo, *v.* "Cat. of Titles"
Kuchi nan = kuchi naran, from *kuchiru* or *kuts'ru*, 'to crumble into decay'
Kudaku, to break to pieces, shatter into atoms
Kuge, *v.* 'Cat. of Titles"
Kuguru, applied to the flowing of water among obstacles, and partial *ralentissement* thereof
Kumo, cloud
Kumo gakure, cloud-darkening
Kumo i, cloud-wall, the firmament, the empyrean
Kurabu, to compare with
Kuro kami, black hair
Kuru, to come, arrive
Kururu, to darken, become evening
Kusa, grass, herbs, as distinguished from *ki*, 'shrubs or trees'
Kwanbaku, *v.* "Cat. of Titles"
Kwan kwo, *nengo*, A.D. 1008, *v.* Table of Char.
Kwo ko, *v.* xv.
Kwo ka mon In, pr. n. lxxxviii.
Ken kiu, *nengo*, A.D. 1190—1198 incl., *v.* Table of Char.
Kwo tai ko gu, *v.* "Cat. of Titles"
Kyoske, pr. n. *v.* lxxxiv.
Kyowara no Fukayaba, pr. n. *v.* xxxvi.
Kyowara no Mats'to, xxxvi. *(b)*
Kyowara no Moto'ske, pr. n. xlii.

M.

Ma, interval, spot, place, portion of time, place, or circumstance
Mada, yet, still
Made ni, up to, until
Machidetsuru, to go out and wait for, or to wait for the sallying forth of
Madaki, quickly, without delay
Mago, apparently means in lxxvi. 'to become blended with'
Maki, a kind of yew-tree
Man yo shiu, *v.* "Cat. Jap. Wks."
Maro ya, round hut, a sort of rude dwelling, with thatched roof, often used by hermits
Masaf'sa, pr. n. *v.* lxxiii.
Masari (ru), to be in excess
Matanan = machi naran, a fut. dub. of *mats'*, 'to wait for'
Matsu,[1] a pine tree' (2) to wait for, hope for, expect
Me, eye, sight
Meguri au, to go out and look for some one
Mei kake, a concubine
Mi,[3] myself, ones'-self, self; (4) radical of *miru*, 'to see, behold, look at'
Miako, capital city, Kioto
Mibu no Tadami, pr. n. *v.* xli.

[1]松 [2]待 [3]身 [4]見

Mibu no Tadamine, pr. n. *v.* xxx.
Michi kane, *v.* 29 *(b)*
Michimasa, pr. n. *v.* lxiii.
Michinari, pr. n. *v.* xxxiv. *(c)*
Michinobu, pr. n. *v.* liv.
Michinoku, name of a province, *Oshiu*[1]
Michi no omi, a pl.
Michi taka, pr. n. *v.* 28 *(b)*
Michi tsuna, pr. n. *v.* li.
Midare (ru), to be in confusion, physical or mental
Midare some, to be penetrated with confusion, trouble, &c.
Mids',[2] water (3) not to see
Mijikaki, short, brief (of space and time)
Mika (Mikawa), a province of Nippon
Mikado, *v.* "Cat. of Titles"
Mikaki mori, *v.* "Cat. of Titles"
Mikasa, name of a mountain
Mi ki, an old preterit form from *miru*
Mikoto, *v.* "Cat. of Titles"
Mimuro, mt. *v.* Append. lxix.
Mina, name of a stream
Minamoto no kanemasa, pr. n. lxxviii.
Minamoto Mineyuki, pr. n., *v.* xxviii.
Minamoto no Shigeyuki, pr. n. *v.* xlviii.
Minamoto no Yorimits. pr. n. *v.* 35 *(a)*
Mine, summit, peak
Miru, to see, look at, behold
Misogi, *v.* note xcviii.
Mi wo tskushi, *v.* Append. xx.
Miyoshino = Yoshino
Miyuki, *v.* xxvi. *(d)*
Mo, also, and—intensitive or emphatic particle
Mojidsuri, *v.* 9 *(d)*
Mogusa = moxa, a common Artemisium used as local cautery
Momiji, generic name of maples
Momoshigi, *v.* c.
Mono, thing, person, he, she, or it, who, which, &c.
More idsuru, to drip out of, shine out of
Morotomo ni, together, in company—no, 'all of them'
Mosho gun, pr. n. *v.* 33 *(d)*
Motoyasu, pr. n. *v.* 28 *(a)*
Motoyoshi, pr. n. *v.* xx.
Moyuru, to be consuming, burning away
Moxa (mogusa)
Mube, mt. *v.* Append. xxii.
Mukashi, old, ancient, long ago—(if repeated) 'once upon a time'
Murasaki shkibu, pr. n. *v.* lvii.
Murasame, a sudden shower of rain

N.

Na, name, fame, reputation—an adjectival termination, a contraction for *nasaru*
Nadoka,[4] how! how much! ever so greatly, &c.
Nagaku (-ki -shi), long
Nagame, for **naga ame**, long rain, continuous rain
Nagamuru, to glance at, take a look at
Naga nagashi, poetic for *nagashi*, 'which see'
Nagara, *lit.* 'interval;' may be translated after a verb by 'whilst, although, &c.

[1] 陸奥 [2] 水 [3] 不見 [4] 奈何

Nagare mo ahenu, not to continue to flow on
Nagaruru, to be flowing on
Nagats'ki, 'long moon,'—that is, the 9th month
Nageku, to bemoan, bewail
Nagisa, beach-shore—or perhaps the water near the shore
Naho, more, rather
Naishi, *v.* "Cat. of Titles"
Naka naka ni, for *naka ni*, 'profoundly, extremely, to the core, &c.
Naka nots'kasa no ta-iu, *v.* "Cat. of Titles"
Nakere, do not, is not
Nakitsuru, an old form of *naku*
Naku, to cry, scream, &c.—said of animals
Nami, wave
Namida, a tear
Nani, what? how?
Na ni shi ou, *v.* Append. **xxv.**
Nani wagata, pl. *v.* Append. **xix.**
Nara, pl. *v.* Append. **lxi.**
Nara naku = naranu or naku-naru
Nari, the simple copula,—is,—*est*
Nariakira, pr. n. *v.* 31 *(c)*
Naru, to become, to be, to be in, as *Kasuga naru yama*, 'the hill in Kasuga'
Naruheshi, *v.* "Cat. Jap. Works"
Nashi, is not—also (from *nasu*) becomes, causes to be, &c. —causative form of *naru*
Nats, summer
Nen, fut. dub. of *neru*, 'which see'
Nenamaji, the same as **ne naru maji**, will not sleep, cannot sleep
Neya, sleeping-chamber
Nezamenu, negative form of *nezameru, lit.* 'to sleep,—awake,' involves the idea of a continuous natural sleep throughout the night
Ni, a post-position, 'in, with, by,'
Nihoi, to smell at, perceive odour of
Nihon gi, the same as **Nippon ki**, *v.* "Cat. of Jap. Works"
Nijo, a pl. near Kioto
Nijo no jo In Samaki, pr. n. *v.* **xcii.**
Ninji, *nengo*, A.D. 1240—1242 in. *v.* Table of Char.
Ninjin, *nengo*, A.D. 851—853 in. *v.* Table of Char.
Nin wa, *nengo*, A.D. 885—888 incl. *v.* Table of Char.
Nin wo,[1] human king, the name given to the latter dynasty of *Mikados*
Nish'ki, *v.* **xxiv.** *(c)*
Niudo, *v.* "Cat. of Titles"
Niumei, pr. n. *v.* **xv.** *(a)*
Niumets,[2] to enter destruction, *v.* **xii.** *(a)*
Niwa, a court-yard
No, genitive post-particle,—a common or portion of unlaboured land
Noboru, to ascend
Nobutaka, pr. n. *v.* 31 *(c)*
Nochi, after, with *no* preceding; succeeding, with *no* following
Nodokeki, for *nodoka*, 'pleasant temperature'
No in, pr. n. *v.* **lxix.**
Nokiba, eaves of a roof
Nokoreru, passive form of *nokoru*, 'to except, take out of'

[1] 人王　[2] 入滅

Nureru, to be wet [*mids' ni nureru*, to be wet with water]
Nuretsutsu, old form of past tense of *nureru*
Nuru, used for *neru*, 'to get to sleep'
Nusa, *v.* xxiv. *(b)*

O.

O, tail
Ogawa, small river, brook
Ogura, mt. *v.* Append. xxvi.
Oho, to preside over, preside over as protector
Ohoi, riv. *v.* 15*
Ohoi no Chikanari, pr.n. *v.* 39 *(a)*
Ohoi no Kius'ke, pr. n. *v.* 35 *(a)*
Oho kei ds', *v.* "Cat. Jap. Wks."
Ohoke naku,[1] unfit, unequal to
Ohonakatomi, *v.* "Cat. of Titles"
Ohosaka, a city about 30 miles from the capital Kioto
Ohoshi-ka-uchi no Mitsune, pr.n. *v.* xxix.
Ohoye, pl. *v.* lx. *(c)*
Ohoye no Chisato, pr. n. *v.* xxiii.
Ohoye no Masatoki, pr.n. *v.* 29 *(c)*
Ojima, small islands, islets, name of several places and of some isle-clusters
Oki, isl. *v.* xi. *(c)*
Oki madowaseru, to put on and cause to deceive, to be on and cause to deceive
Oku (okishi), to put, place, set, sometimes to do, perform
Oku, interior, inland [*okuyama*, inner, and therefore wilder, hills]
Omi, one of the provinces of Nippon
Omo,[2] to think, to believe, to regret
Omohoyede,[3] (*omohoheds*), not to perceive, not to take notice of
Omoi wabaru,[2, 4] to ask of, implore
Onaji, the same, alike
Ono, pl. *v.* Append. xxxix.
Onohe, (30) peak of a hill
Ono no Komachi, pr. n. *v.* ix.
Onore, reflective pronoun, 'one's-self, his-her-itself'
Ono tei jin, *v.* ix. *(a)*
Oroshi—in *yama oroshi*, 'a hill-gust of wind'
Oru, to break, break off
Oru,[5] to grow [*tokoro ni*, 'to be growing in any place']
Osaka no seki, pl. *v.* Append. x.
Osaka yama, mt. *v.* Append. xxv.
Oshi, loveable, praiseworthy, excellent
Osh'karu, to be loveable, regrettable,—sometimes 'lamentable'
Oshiu, a province in N. E. of Nippon, otherwise Michinoku—*q.v.*
Oto, noise [*nikiko*, 'famous, renowned']
Otodsurete, rustling, making a sound
Otome, name of a (6) or goddess
Otomonots', *v.* vi. *(a)*
Oto no kiku, *v. Oto*
Ots', pl. in Omi
Otsuru, to fall from a height downwards

R.

Rei sen, pr. n. of an emperor. *v.* 26 *(b)*
Ryo zen, pr. n. *v.* lxx.

S.

Sangi Takamura, *v.* xi.

[1] 無負氣 [2] 思 [3] 不覺 [4] 詐 [5] 生 [6] 天女

San jo, an emperor, *v.* lxviii.
Sasabara, a plain covered with a kind of small bamboo
Sasemo (plant)
Sashi (sasu), to press down upon, to apply something to
Sashi mogusa, a species of *moxa* plant (*Artemisium*)
Saso. The only *saso* I can find in Jap. dict. means 'to lead on, allure on.' In xcvi., *Hana saso arashi* probably means 'the wind that allures the flowers' from the plum-trees
Satemo, alas! alas!
Sato, village
Sayakesa, equivalent to *azayakasa* 'purity, brightness, splendour'
Suyo fukeru,[1] to become late (said of the night)
Se, course, or flowing, or current of a river
Sei, pr. n. *v.* lxii.
Sei rei nik'ki, *v.* "Cat. Jap. Wks."
Sei shi rok', *v.* "Cat. Jap. Wks"
Sekaruru, to become arrested or stopped by some obstacle
Seki, a barrier-gate
Seki mori, guard of a *seki*
Semi maro, pr. n. *v.* x.
Sen (fut. dub.) *suru*
Sen zai shiu, v. "Catal. of Jap. Works"
So wo hayami, to hasten onwards the current
Sabish'ki, lonely, solitary
Sabishisa, loneliness, solitude
Sachiu sho, *v.* "Cat of Titles"
Sadaihe, pr. n. *v.* xcvii.
Sa dai jin, *v.* "Cat. of Titles"
Sadakata, pr. n. *v.* xliv. *(b)*
Sagami, pr. n. *v.* lxv.; also name of a province in Nippon
Saga ho Yamada, a pl. *v.* ii. *(a)*
Sahe,[2] a poetic word, equivalent sometimes to *made*, *tomo*, &c.
Sahe mon no taiu Yaskyo, pr. n. v. 45 *(b)*
Saigyo, pr. n. *v.* lxxxvi.
Saka no uye no Korenori, pr. n. *v.* xxxi.
Saki ni keru, past form of *saku*, 'to burst into bloom'
Saki no chiu nagon, *v.* "Cat. of Titles"
Saki no dai so jo, *v.* "Cat. Titles"
Sakura, a kind of tree (*prunus sp.*)
Sakyo no taiu, *v.* "Cat. of Titles"
Sammi, pr. n. *v.* lviii.
Samashiro, a kind of mat on which one sleeps
San dai jits roku, *v.* "Cat. of Jap. Works"
Sanekadsra, plant, xxv. *(b)*
Sane kata, pr. n. *v.* liii.
Sangi Hitoshi, pr. n. *v.* xxxix.
Sangi Masatsune, pr. n. *v.* xciv.
Shi, radical of *suru*
Shibashi, for an instant, briefly
Shiboru, to wring (out the water)
Shids kokoro naku. (probably) trembling, unquiet
Shigarami, dyke or weir across a river — here 'a mass of dead leaves acting more or less as a dyke'
Shigayama, pl.
Shigereru. to be grown over thickly
Shiho, sea-water, tide, salt
Shiho hi, low-tide
Shihoruru, soaked, wet through, to wet, or be wet through

[1] 更深　　[2] 副

Shigaku, an emperor, *v.* 38 *(b)*
Shi k'wa shiu, *v.* "Cat. of Jap. Works"
Shima, an island
Shimo, hoar-frost
Shin ko kin shiu, *v.* "Cat. of Jap. Works"
Shinobu, to conceal, hide, fear, suffer, endure—name of a plant —name of a hill in Oshiu
Shin wo, *v.* "Cat. of Titles"
Shiragiku, pl. (a kind of chrysanthemum), *v.* **xxix.** *(a)*
Shiraji, negative radical of *shiru*, or 'white, lustrous, unspotted, pure'
Shiranami, white wave
Shirareru, to be known, to get to know
Shira tsuyü, white dew
Shira yuki, white or brilliant snow
Shiroki, white, pure, whiteness
Shiro tahe, dazzling-white
Shiru, to know, to be acquainted with
Shirushi, to make known, a sign of
Sh'ka, deer
Sh'ka zo, thus it is, yet—a poetic form of *sh'karu zo*
Sho gun, *v.* "Cat. of Titles"
Sho hei, *nengo*, A.D. 931, *v.* Table of Char.
Sho ichi, *v.* Cat. of Titles"
Sho ku jo,[1] *lit.* 'weaving-woman' —the name of the star *Wega, a*, in *Lyra*
Shokushinai, pr. n. *v.* **lxxxix.**
Sho nagon, *v.* "Cat. of Titles"
Sho roku i no jo, *v.* "Cat. Titles"
Shyunye, pr. n. *v.* **lxxxv.**
Shyutoku, pr. n. *v.* **lxxvii.**
Sode, sleeve
So jo, *v.* "Cat. of Titles"
Some (ru), to dye
Sone no Yoshitada, pr. n. *v.* **xlvi.**
So sei, pr. n. *v.* **xxi.**
Sore, that (not generally used with a noun)
Soyogu, to blow softly—*soyozoyo f'ku*
Sugara,[2] end, termination
Sugata, form, appearance, shape, semblance, person
Sugu, to pass on, pass by, pass over
Sugusu, to overpass, transgress, come to the end of, terminate
Suma, pl. *v.* Append. **lxxviii.**
Suminoye, pl. *v.* Append. **xviii.**
Sumi zome, black-dyed
Sumu, to live on, dwell on
Suwo, pr. n., *v.* **lxvii.**—also a province of Nippon
Suye, mt. in Oshiu
Suye ni, up to the end of

T.

Ta, rice-field
Tabi, time, epoch [*konotabi*, 'this present time']
Tachibana narumeru, pr. n. *v.* viii. *(c)*
Tachi wakaru, to rise and depart
Tada, only, just, but
Tadaye, pr. n. *v.* 36 *(a)*
Tada yori, pr. n. **lxiv.**
Tago, pl. *v.* Append. iv.
Tahe dahe ni, by openings here and there
Tahema, a spot where there is deficiency of
Taheru, to be deficient, to become exhausted, to put an end to, stop

[1] 織女 [2] 終

Tai-ken-mon-in no Horikawa, pr. n. *v.* lxxx.
Taikûn, *v.* "Cat. of Titles"
Taira no Kanemori, pr. n. *v.* xl.
Taira no Tsugu naka, pr. n. *v.* 36 *(a)*
Ta iu, *v.* "Cat. of Titles"
Taki hashi nari jun, pr. n. *v.* 33 *(a)*
Takakura, pr. n. *v.* 51 *(c)*
Takane, lofty peak or summit
Takasago, pl. *v.* Append. **xxx**iv.
Takashihama, pl. *v.* Append. lxxii.
Take no Uchisukune, pr. n. *v.* **xxx**iii. *(a)*
Takera, pr. n. *v.* vi. *(a)*
Taki, waterfall
Taki gawa, cascade-like stream
Taku, to set on fire
Tama, jewel, ball, drop
Ta makura, arm-pillow, the arm on which one rests the head as on a pillow
Tame ni, for, on account of, for sake of
Tametoki, pr. n. *v.* 31 *(a)*
Tamba, a province of Nippon
Tami, people, populace
Tamuke, mt. *v.* Append. **xx**iv.
Tanabiku, to spread thinly over, to lie in thin masses over
Tanetsugu, pr. n. *v.* vi. *(a)*
Tango, a province of Nippon
Tare, 'who?
Tachi (tats), to arise—*tatan*
Tats mi, *v.* viii.
Tatsta, name of a stream
Tei ka, pr. n. *v.* 50 *(b)*
Tei shiu, pr. n. *v.* **xx**vi.
Ten ji, pr. n. *v.* i.
Ten kei, *nengo*, A.D. 938—946 incl. *v.* Table of Char.
Ten mu, pr. n. *v.* ii. *(a)*
Ten ryak', *nengo*, A.D. 947—956 incl., *v.* Table of Char.
Ten shi, *v.* "Cat. of Titles"
Ten toku, *nengo*, A.D. 957—960 in. *v.* Table of Char.
Ten yen, *nengo*, A.D. 937—957 in. *v.* Table of Char.
To, a particle indicating that what precedes is qnoted, or implying that—also a *copulative particle*
Todomuru, to remain, stop, linger, stay at rest
Tohoku, to be distant
Toki, time, period, when
Toki mochi, pr. n. *v.* 32 *(a)*
Toki yas', pr. n. *v.* xv. *(a)*
Toma, thatch, roof
To mai, *v.* Ode i., note *(a)*
Tomenu, not to stop
To mo, *to* particle, and *mo* particle, equivalent to 'as well as'
Tomonoyosbino, pr. n. *v.* vi. *(a)*
Toneri, pr. n. xxxvi.
Tori, to take, a bird
Tori aheds, *v.* Append. **xx**iv.
Toshi, *to* particle, and *shi* radical of *suru*, 'to do, act'
Toshimoto, *v.* pr. n.
To te, represented by a Japanese character apparently equivalent to *to sh'te*, or *to omōte*
Tou, to ask, demand
Toyama,[1] other hill
Toshi nori, pr. n. *v.* 45 *(a)*
Tsu, old genitive post-particle
Tsubana = asajiu, a kind of plant
Tskubane, name of a mountain
Tsugu (geru), to tell, inform
Tsuki, moon, month
Tskus',[2] to exhaust

[1] 外山

[2] 盡

Tsumori, to accumulate, grow bigger, deeper, fuller
Tsumu, to pluck, pull
Tsuna-de, the rope of the net by which it is hauled in
Tsune ni, always, continually
Tsune nobu, pr. n. *v.* lxxi.
Tsune nori, pr. n. *v.* 29 *(b)*
Tsuranuku, to penetrate among, perforate
Tsurenaku, expressive of a countenance full of grief, angry and sad
Tsuribune, angling-boat, fisher-boat
Tsutsu, an old preterit form
Tsuyu, dew

U.

Uchi idsuru, to go out, sally forth; *uchi* denotes commencement of an act; *uchi idete*, 'just as one goes out,' 'as soon as one goes out'
Uda, pr. n. *v.* x. *(b)*
Udaijin, *v.* "Cat. of Titles"
Uji, pl. *v.* Append. lxiv.
Ukarikeru, to be unsteady, inconstant
Uki'ushi, evil, miserable
Ukiyo, 'floating world,' universe, empire
Ukon, pr. n. *v.* xxxviii.
Un ki, *nengo*, A.D. 715—716 incl., *v.* Table of Char.
Ura, bank or margin (of a lake, &c.)
Uramesh'ki, hateful
Uramu, to dislike
Utsuri, to fade, wither,—as said of life, beauty, &c.

W.

Wa, post particle, indicating—sometimes a nominative case; sometimes a separation of a phrase from the rest of the sentence
Wabinuru = wabiru, exact meaning not apparent, explained as equivalent to *nan gi wo suru*, probably signifies 'to implore of, ask of'
Wada no hara = unabara,[1] the open ocean
Waga, 'I, mine,' sometimes 'he, his'
Wagami, myself
Wagatatsoma, mt. *v.* Append. xcv.
Wakana, 'young vegetable,' *Brassica orientalis*
Wakanu, to group, encircle; in Ode lvii. probably has the sense of 'recognise'
Wakare ru, to be separated, to be parted from
Wakaru, to divide, separate, part from—*v. n.*
Waku, to boil—*v. n.*
Ware, the personal pronoun 'I'
Warete (waru), to divide into parts
Was'reru, to be forgotten, abandoned
Was'ru, to forget, abandon
Wataru,[2] *lit.* 'to cross over, to take passage to,' more especially 'by water,'—here probably (3) 'to seek for,' *(koi watera)* 'to seek after love'
Wataseru, to cause to cross over, to give passage to

[1] 和田原 [2] 渡 [3] 亘

Wo, post particle, generally denominating accusative case

Y.

Ya, an expletive particle, an interrogative particle, — also (1) night; and (2) a house, dwelling (in comp. chiefly)
Yado, a house, hut, dwelling
Yadoruru, to find place in, to rest in
Yahemugura, pl. xlvii.
Yahezakura, sp. of *Prunus*
Yakamochi, pr. n. *v.* 6
Yaku, to burn—*v. n.*
Yama, mountain, hill
Yamabe no Akah'to, pr. n. *v.* iv.
Yamadori, hill-fowl (a sort of pheasant)?
Yama gawa, hill-stream
Yamashina, a pl. in Yamato
Yamato, a province of Nippon
Yamato monogatari. *v.* "Cat. of Jap. Works"
Yamazakura, wild *sakura*, a species of *Prunus*
Yama zato, hill-village
Yasoshima, 'eighty isles' on the west-coast of Nippon
Yasumasa, pr. n. *v.* 29 *(c)*
Yasurau, to wait and meet (a person), to wait for
Yasyohe, pr. n. *v.* xii. *(a)*
Yei dai nen dai ki, *v.* "Cat. of Jap. Works"
Yei so, *nengo*, A.D. 980
Yeji, *v.* "Cat. of Titles'
Yekeo, pr. n. *v.* xlvii.
Yen ki, *nengo*, A.D. 901—922 incl. *v.* Table of Char.
Yen shiu, province of Nippon, otherwise Tohotomi
Ye ya ibuki = ye iwanu, *v.* Ap. liii.
Yo,[1] night; an appellative particle; (3) world, life, existence; age, generation (4)
Yoguru, to put aside, remove
Yo ha,[1, 5] midnight
Yo hi,[7] night-time
Yo mo sugara,[8] end-night — towards the end of night
Yori, from, than
Yori moto. pr. n. *v.* 27 *(a)*
Yoritomo, pr. n. *v.* 48 *(b)*
Yoru, to be against, fall against or upon; (1) night, evening
Yo sei, pr. n. *v.* xiii.
Yo shi, good, excellent, 'it is well'
Yoshino, pl. *v.* Append. xxxi.
Yoshinobu, pr. n. *v.* xlix.
Yowari, end, termination
Yowouji, name of a hill near Kioto
Yuki, snow; also root-form of *yuku*[6] 'to go, proceed'
Yuki hira, pr. n. *v.* xvi.
Yuku, to go, proceed
Yuku ye, *lit.* going and coming, path
Yume, a dream
Yura no to, pl. *v.* Append. xcvi.
Yuugure, evening, dusk
Yuunagi, exact meaning not apparent—*lit.* evening calm
Yuu shi nai shin wo Kenokii, pr. n. *v.* lxxii.
Yuuzaru, to grow dusk, become evening
Yuye, because of, amount of, *propter*

Z.

Zeze (or **Seze**), pl. *v.* Append. lxiv.
Zo, an emphatic particle

[1] 夜 [2] 家 [3] 世 [4] 代 [5] 半 [6] 行 [7] 宵 [8] 終

ADDENDA AND ERRATA.

Mojidsuri (Ode xiv.) is also the name of a curiously-marked rock on Mt. Shinobu, in Oshiu.

For an explanation of *Yowouji* (Ode viii., line 3) the reader is referred to the Appendix.

IN TRANSLATIONS,

Page 4,	Ode 6,	line 2—	for **where**	read	*when.*
,, 4,	note *(a)*,	„ 4—	,, **shiu**	,,	*sui.*
,, 5,	„ *(a)*,	,, 2—	,, **Anki**	,,	*Uuki.*
,,10,	,, *(e)* . . .	,,	**tachi ware**	,,	*tachi wakare.*

IN APPENDIX,

Ode 17,	line 2—	for	**yozuran**	read	*yoguran.*
,, 17	,, 7—	,,	**strfke**	,,	*strike.*
„ 20	,, 6—	,,	**tokushi**	„	*ts'kushi.*
,, 21	,, 3—	,,	**karu**	,,	*kuru.*
,, 21	,, 4—	,,	**force here**	,,	*force here of.*
,, 27	,, 1—	,,	**nayaruru**	,,	*nagaruru.*
,, 28	,, 5—	,,	**kareno**	,,	*karenu.*
,, 31	,, 2—	,,	**shirayaki**	,,	*shirayuki.*
,, 33	,, 1—	„	**kohoro**	,,	*kokoro.*
,, 34	,, 1—	,,	**ha**	,,	*ka.*
,, 61	,, 3—	,,	**oow**	,,	*now.*
,, 68	,, 1—	,,	**nazaraheba**	„	*nagaraheba.*
,, 75	,, 1—	,,	**gotoshio n**	,,	*gotoshi no.*
,, 86	,, 1—	,,	**Kageki**	,,	*Nageki.*
,, 89	„ 1—	,,	**tanaba**	,,	*tahenaba.*

IN INDEX,

Article *Jigo i no ge Kane*			line 1—	for	**Jo go i no ge Kanehobu**	read	*Jiu go i no ge Kanenobu.*
,,	*Arami*	line	5—	for	**asku**	read	*usku.*
„	*Aranedo*	,,	2—	„	**ara**	,,	*aru.*
,,	*Ashi*	,,	1—	,,	**arandinacea**	,,	*arundinacea.*
,,	*Naruheshi*	,,	1—	„	**naruheshi**	,,	*narubeshi.*
,,	*Ninjin*	,,	1—	„	**ninjin**	,,	*ninjiu.*
,,	*Omoiwabaru*	,,	1—	„	**wabaru**	,,	*wabiru.*
,,	*Oto*	,,	1—	„	**nikiko**	,,	*— ni kiku.*
,,	*Saso*	,,	4—	,,	**asashi**	,,	*arashi.*
„	*Yuye*	,,	1—	„	**amount**	,,	*on account.*

CATALOGUE OF TITLES

OF THE AUTHORS OF THE PRECEDING ODES.

Ason 朝臣 — *lit.* 'Court official,' a vassal, attendant on the imperial court at Miako, a dignity of the 3rd or 4th class.

Betto 別當 — an official rank, of which the duties and position are unknown to me.

Dai jin 大臣 — 'high officer,' title of a person having an official position at the Court of the *Dairi;* a dignity of the 2nd and 5th classes.

Sa dai jin 左大臣 — left-hand or superior

Nai dai jin 內 | | — inner or middle

U dai jin 右 | | — right-hand or inferior

(degrees of the rank *Daijin.*)

Dai jo dai jin 大政大 | — 'high officer and illustrious administrator,' the title of the highest office in the *Dairi's* court—a dignity of the first class.

Dai ni 大貳 — *lit.* 'Great Second,' a rank attributed to the Lady Sammi in Ode 58.

Dai sho 大將 — 'Great Leader,' a dignity of the fourth order.

U dai sho 右大將 — right-hand or inferior

Sa dai sho 左 | | — left-hand or superior

(degree of the rank *Dai-sho*)

Gon Chiu Na gon — a subdivision of the rank *Chiu-nagon, v. Nagon.*

Ho shi 法師 *lit.* 'officer of rites or customs,' properly a term for a priest of Buddha.

H'tomaro equivalent to *Ason.—q.v.*

In 院 'Court, College &c.,' a posthumous imperial title.

Jiu go i no ge 從五位下 Lower division of the second class of the fifty order of rank. *Sho go i* 正五位 would mean the first class of the *Go i* 五位 or fifth order.

Ko 公 equivalent, perhaps, to our 'duke,' or to 'nobleman.'

Kuge 公家 a courtier in the *Dairi's* court.

Kubo 公方 imperial personage, or princely; a common title of *Taikun.*

K'wanbaku 關白 title of the highest officer but one in the court of the *Dairi*; a dignity of the first class.

Kwo tai ko gu 皇太皇后 *Kwo ko o* means 'the imperial empress:' and the former seems to be the name of an officer in attendance on her.

Mikado 御門 royal corner or gate; a designation of the *Tenshi.*

Mikoto 尊 honourable or pre-eminent.

Mikaki mori 御垣守 'Captain of the Guard of the Imperial Palisades.'

Nagon 納言 high officers in the court of the *Dairi.*

Dai na gon	大	| |	Superior Officer of	3rd order
Chiu nagon	中	| |	Middle „ „	
Sho na gon	小	| |	Inferior	4th.

Naishi 內侍 'those who wait within,' a term for the emperor's 12 wives, or sometimes for a lady-in-waiting.

Niudo 入道 a term for a *bonze*—see notes to Ode 76.

Oho naka tomi 大中臣 *vide* notes to Ode 49.

Sa chiu sho 左中將 a rank next to *Daisho.*

Saki no 前 chief or first.

Shinwo 親王 heir-apparent or sometimes prince of blood royal.

Sho ichi i 正一位 first division of the first order of rank.

Sho roku i no jo 正六位上 upper division of the first class of sixth order of rank.

Sho gun 將軍 'a leader in war,' a designation of the temporal emperor.

So jo 僧正 'Buddhistic rectitude' a rank among the priests of the monasteries of Mt. Hiye.

Dai so jo 大僧正 the superior or chief *So jo.*

Tai kun 大君 the temporal emperor, a term, 'great prince,' never used by the natives.

Ta iu 大夫 'eminent one,' a rank of 5th and sometimes 6th class.

Sa kyo no ta iu 左京大夫

Naka tsukasa no ta iu 中敕大夫

Ten shi 天子 'heaven-son,' Emperor. or *Mikado,* or *Dairi,*

Ten wo 天王 'heaven-king,' Emperor, or *Mikado,* or *Dairi.*

Where "Fujiwara" occurs in a name, it must be taken as the name of a place where at one time the Court was held. "No" gives a genitive force to the word preceding it.

CATALOGUE OF JAPANESE WORKS.

REFERRED TO IN THE PRECEDING PAGES.

Chok' sen shiu 勅 選 集

Collection of Selections made at the command of the Emperor.

Gen ji monogatari 源 氏 物 語

History of Affairs of the Original Families.

Go sen shiu 後 撰 集

Collection of After-selections.

Hon cho bun sui 本 朝 文 粋

Which probably means "Official purity in Japan."

Jiu i shiu 拾 遺 集

Collection of Additional Pieces.

Kin seki monogatari 今 昔 物 語

Relation of Events Ancient and Modern.

Kin yo shiu 金 葉 集

Collection of Golden Leaves, a miscellany of short poems.

Ko kin shiu 古 今 |

Collection of Odes Ancient and Modern.

Man yo shiu 萬 葉 |

Collection of 10,000 Leaves.

Mei gets ki 明 月 記

Records of Illustrious Months.

Nippon ki 日本記

Records or Description of Japan.

Narubeshi 南留別志

A Treatise on Errors of Words and Misapplications of Phrases.

Oho kei ds' 大系圖

Complete Panorama of Families.

Sei rei nik'ki 蜻蛉日記

Daily Jottings in the Land having the similitude of a Dragon-fly [*i.e.* in Japan]

Sei shi roku hon 姓氏緑本

Book of the Catalogue of Family Names.

San dai jits roku 三代實錄

True Catalogue of the Three Dynasties.

Sen zai shiu 千載 |

Collection of pieces written during a period of 1,000 years—*or probably*, Collections of a Thousand Records.

Shi ka shiu 詞花 |

Poetical Anthology.

Shin ko kin shiu 新古今 |

New edition of the *Ko-kin-shiu.*

Yei dai nen dai ki 永代年代記

An Epitome of Japanese History.

Yamato mono gatari 大和物語

Relation of the Affairs of Yamato.

TABLE OF NENGO CHARACTERS.

An	安	Ho	鳳	Ko	康	Ro	老	Tai	大	泰	貞	禎	天	德	烏
Chi	治	Ji	字	Ko	護	Roku	祿	Tai	泰	貞	觀	寬	亨	萬	明
Chi	雉	Jiu	壽	Ko	衛	Roku	錄	Tei	貞	觀	寬	亨	萬	明	文
Chiu	中	Ka	嘉	K'wa	化	Sei	齊	Tei	禎	天	德	烏	雲	和	應
Cho	長	Kei	景	K'wan	觀	Shi	至	Ten	天	德	烏	雲	和	應	永
Do	同	Kei	慶	K'wan	寬	Shin	神	Toku	德	烏	雲	和	應	永	廷
Do	銅	Ken	建	Kyo	亨	Sho	勝	U	烏	雲	和	應	永	廷	養
F'ku	福	Ken	乾	Man	萬	Sho	承	Un	雲	和	應	永	廷	養	弘
Gen	元	Ki	龜	Mei	明	Sho	昌	Wa	和	應	永	廷	養	弘	
Hak	白	Ki	喜	Mon*	文	Sho	正	Wo	應	永	廷	養	弘		
Hei	平	Ki	龜	Nin	仁	Sho	祥	Yei	永	廷	養	弘			
Ho	寶	Kiu	久	Rei	靈	Shiu	朱	Yen	廷	養	弘				
Ho	保	Kits'	吉	Reki	曆	So	祚	Yo	養	弘					
								Yuu	弘						

* or *Bun.*

TABLE OF CHARACTERS.

IN TEXT.

2 大夫 3 天川 12 東風 榮 17 幸行 16 錦 27 文武 32 孟當見 38 入道

IN APPENDIX.

1 迨 2 松 3 待 4 千卑振 1 千劍破 6 千磐破 8 何者成 9 身盡 10 懦標 11 手向 12 名負 13 應各 14 眞寐 15 知 16 物恩 17 是當人 18 無甲斐 19 妒娜人 20 芭天戟 21 終夜 22 刈根之一節 22 *bis.* 玉之緒 24 燒藻塿 25 夕和 26 味氣無 27 詮無 28 垣衣 29 思

英京都倫敦印刷

百人一首

丙寅年十一月　申雅客筆

(95)前大僧正慈鎮和尚うせ給ひて
九日ごの方にわうじやうの
よしきこえしかば(96)入道前大政大臣花さそ
ふ嵐の庭の雪もとしよりはゆくものとは
(97)播磨守泰定某の女をばほうの浦に
くせたりしほの煙ほのぼのとあきにせ
られぬるかな(98)修二住京隆阿闍梨と
ありしかば(99)後鳥
羽院御
(100)ふるさとの庭の荒れ行くあはれをも
いかにながめてすぐすらん

ぞ(90)殷富門院大輔 見せばやをしま
の袖ぞぬれ
大政大臣 きのぐ(91)坂東武士
もの(92)二條院讃岐 わが袖は
不見へ
(93)源俊頼朝臣 うかりける
乃を(94)久我雅通 みちの
乃辺秋風

(95)前大僧正慈鎮和尚かくれ給ひて
九日ごの空拭ふ墓法社柚(96)入道前大政大臣花さそ
ふ嵐乃庭乃雪ならねわゆく物ハ心乃ありけり
(97)権中納言定家朱ぬ人を恋ふの浦社夕おきにせ
くせゝし旧の涙もこれ社(98)忙二住家隆風枝と高き
ふの小川乃夕黄ハみそぎ社夏社そるしるしなる(99)枝多
祖院今もとゝ人もこゝ先しのぶらおく春を思ふ袖乃雨
(100)又ゝ法院西しきせ在記形掘社志社ふ申ゝ狩わ雨ゝ

なでらんにも志〳〵更馬愛れみぐれてたさ公元のをてて思男(81)援法大寺左大臣本をぎ次嗚つるのくをなでおれバ角で有明れ月ぞおれ侘(82)逆困法師おもひをびさても今八市原野をうきふ生へぬ人をご生れわ(83)皇太后宮大夫俊末ら礼本を逆こそなけれおもひ出深山礼奥にも志のぞ嗚る声波(84)慕帰絶歌後拾遺なでらへバ海ら此比や志礼をれんうしとみし世ぞ今八恋しき

数り並しさせ毛ゲ家を令ヲて。加それこと七の秋も
いぬ先わ(76)法性寺入道前実白大政大臣 つ奴の京
ら紀出て見れバ久安の雲の外遠のふおきつ波
(77)崇徳院 淑をせみ岩水せのるを澄川北ヨれて
も本にわハんとぞ思ふ(78)源兼昌 加そぢ吟の通ふ
子ろ礼ふく多に我和称ざめぬ次歯ふたせきせる
(79)左京七史部備 秋風ホ空をすびく雲の絶ろ
ろいそれ出る月の影のさやけさ(80)待賢門院堀川

をとり出てあのむれバいづこもおなじ秋の夕ぐれ
(71)大納言経信　夕されバ門田のいなバ音づれて芦のはろ風ふのまこの世で好く(72)祐子内親王家紀伊
音にきくたま川の淀のあぢ気なバのそじも社かぬれ
もてそすれ(73)前中納言匡房　高砂のをのへの桜
さきにけりとや尾のへのすこ多しずもむらふん
(74)源俊頼朝臣　うのわた海人をたつをの山おろし
らそでしのれと八祈らぬ元弘を(75)藤原基俊

(65) お袴 くゝみこびはさめ袖ごはある物を袂ふく
ちゐん名てを惜んれ (66) 前大僧正好雪 法ともふ
おハれと思へ山ざと〻名ちりほこのふもと法人も乳し
(67) 周防内侍 春北夜北夢バのわ乳ぬを松ふのひ
京くゐん名てを悩んれ (68) 三條院 公ふもつぞ記
よへ京ごろへバこひしのるべき和まのつまこの私
(69) 能因法師 嵐姫くゝ宝の山乳ゐをばハ半ろこの川
北にしきあわんり (70) 良暹法師 さびしさに宿

さふく海での月を見し折(60)小式部内侍　大江山幾野の
のとほければまだふみもみず天のはしだて
(61)伊勢大輔　いにしへの奈良の都の八重桜けふ
ふたたびにほひぬるかな(62)清少納言　夜をこめ
て鳥のそらねはかるともよに逢坂の関は許さじ
(63)左京大夫道雅　今はただ思ひ絶えなんとばかり
を人づてならでいふよしもがな(64)権中納言定
頼　朝ぼらけ宇治の川霧絶えだえにあらはれわたる瀬々の網

(65) お捨てくるみこびねさぬ袖ごふある物を恋ふく
ちゐん名てそ惜ゝれ (66) 前大僧正好雲 佐ともふ
お八れと思へ山ざと冬ちかほくの木志保人も乳し
(67) 周防内侍 春北夜北夢バのわ乳保を松ふのひ
京く匂ん名てそ悩ゝれ (68) 三條院 公ふもつぞ紀
よ八京ごろへバこひしのるべき和まのつまこの私
(69) 能因法師 嵐奴くも宮の山北和そふばの八半ろこの川
北にしきあやゝり (70) 良暹法師 さびしさに宿

法垣る糸士の匁く火のちる八会七ニきへてお七て
忍へ(50)蒜東ン義孝君ニの匁先をしくざりし今下さ
へかごのくまの礼と白ひくふ(51)右大将そく猛母
ゑぐきこてお奴る枚のわくる歯八いのホひさしきお
とのハしお(52)儀同三司母ゑ礼じかおするはでハの
さくれバくふをこのぎくりの礼とものお(53)蒜東実す
敷に うくと匁ふえやハくきれさしもまさしも
しこみもゆと思ひな(54)蒜東を住敷に 明ぬれバく

ざりき(44)中納言敦忠おほやけ事なくてしも
くばやく不人をも才をも見えざりけれ(45)謙徳公
あれともいふべき人おもはえで才なくて不
来ぬべき名(46)曽祢好忠ゆゑなき人
のぢを負へりけるもあはれなり(47)恵慶法師
八重葎さしげれるやどの林しき不人にて見る人
もまれなり(48)源重之風をいたみ岩うつ波のおのれ
のみくだけて物を思ふといふ名(49)大中臣能宣朝臣

そびちのひてし人の名のをしらも有この歌(39)等
渋茅生の小野のもの名ゐ忘れどゐのまりてちどの人
死去ひしき(40)ゐ兼盛 ちのぶれど色ゐ出ゐ人
ゐの名ハ物や思ふと人死々ふ海で(41)壬生忠見
意ちてふゐの名ハよぐきちふ々ゐ人志れ見てそ
思ひそめしク(42)清原元輔 ちぎりきなのくみゐ袖
をきをりつゝ末の松山浪こさじゝ仕(43)中納言敦忠
あひみての後の心ふくぶれバむのしハ物をおも八

(33)紀友則 ひさかたの光のどけき春の日にしづ
心なく花のちるらむ (34)凡河内躬恒 風ふけば
とはに人こそ見えねども香をだにのこせ梅の花
(35)紀貫之 人はいさ心もしらず古郷は花ぞむかし
の香ににほひける (36)清原深養父 夏の夜はまだ
宵ながらあけぬるを雲のいづこに月やどるらん
(37)文屋朝康 白露に風のふきしく秋の野はつらぬき
とめぬ玉ぞちりける (38)右近 忘らるる身をば

てくこひしのそもん(28)源宗于朝臣　山里八冬ぞさび
しさ増さりける人めもかれぬと思へば(29)凡河
内躬恒　心あてにをらばやをらん初霜のおきまどはせ
る白菊　紀貫之　有明のつれなく見えし別れより暁ばかり
うきものはなし(30)壬生忠岑　有明の月と見るまで吉野
の里に降れる白雪(31)坂上是則　朝ぼらけ有明の月と見るまで吉野の里に降れる白雪(32)春きぬと人はいへども鶯の
なかぬ山里は物うかりけり

(22) 文屋康秀 吹のこす秋の草木のしをるれバ
べき風をあらしといふらん (23) 大江千里 月見れバ
ちゞに物こそかなしけれ 我身ひとつの秋にハあ
らねど (24) 僧正遍昭 天つ風雲の通ひ路吹とぢよ
をとめの姿しばしとゞめむ (25) 三條右大臣 名にしおハゞ逢坂山
さねかづら人にしられでくるよしもがな (26) 真作云 をぐ
ら山峯のもみぢ葉心あらバ今一度のみゆきまたなむ
(27) 本納言 海士の釣舟 みるめかるかたやいづくと

てくこひしのそらもん(28)深宮于敷居　山里八冬ぞさびしさ増さまさる人めもつゆもれぬと思へば(29)几帳の内躰恒、心あてみをつばやをらん初雪のおき所どころなきまでぎくれ花(30)壬生忠岑　有明のつれなく見へし別れより暁ばかりうきものもなし(31)坂上是則　朝ぼらけ有明の月と見るまでよしのゝ里にふれる白雪(32)春きぬと人はいへどもうぐひすの鳴かぬ山里は物さびしかりけり

(11)参議等。(12)毎の京八十嶋ごの件てとぎ出めと人み八
つけらあ士の化舟(12)僧正遍昭 天つ風雲の通ひぢ吹
とぢらをとめのすがたしばしとゞめん(13)河菜流 佐
くはなの山をらかおつるみ奈の川あさ検えて渕とお
わめる(14)河原左大臣 みちのくのぶもぢずり誰故
みみだれそめにし我ならなくに(15)光孝天皇 君
が当め春の野に出て若菜つむ我衣手に雪ハふりつ
(16)中納言行平 立わかれいなばの山の峯に生ふる

⑥中納言家持　加すて紀ま女せ部掛ふおくや
の白きをみれバ夜そ良ふ⑦安倍仲麻呂
天社乃奴ゆさけみれバ春日ちかるみの山ふい
てし月も⑧喜撰法師　宇治の居ハ世の奴つ志の
てまて世をうち山と人ハいふなわ⑨小野小町
ゆき社ぬバたまのよるのころもでかさねつるかゞめせし夜⑩遍昭　ふれゝとハいとハねど
別れてハちるもちらぬも名ごり乃雪

ふく物(54)とハちりぶごのごとくそうく次しきれぐほ〳〵けこの程
(55)大祓詞の注 流のれとハ流てりしく等ぬれとそ
こそ流れて行きこんれ (56)私記式訣 あらざらん此を
のほこの思ひでみじ夜ひとゝひの名るものれ
(57)紫式訣 先とめあひてみしやそれともわのぬまふ
雲ぐくれみしをの月哉 (58)大貳三位 左る山あるのア
すゝ風ふけバいでそよ人をわすれやハする体
(59)和泉式ゝ 風吹ゝハでねよやゝらのをさる矢ての

法垣号歌士の為く次のうち八首をしてお
見へ(50)蒜原公義老君の為先をしくざりし今ト
へかぐやくもの礼と白ひくふ(51)右大将そく経母
志ぞきこてねぬる夜のわくる間八いのふひさしきお
との八しお(52)儀同三司母志礼じかりすら間で八の
とくれバなふをこのぎりの礼ともの形(53)蒜原実方
歌に　のくと多ふえやハなきれとしもおさしも
しらぬも中と思ひそ(54)蒜原公任歌に　明ぬれバく

ざりけり(44)中納言敦忠おや平兵衛督にてしかく
ばかりの人をもち給へりけるとぞ(45)謙徳公
おれともいふべき人にはもてなしていふ
事ぬべき名(46)曽祢好忠ゆゑよしとを淡る永人
のぢを負てかくれこそ(47)恵慶法師
八重葎さしげれるやどの林しき小人こそ見てねたく
もあるかな(48)源重之風をいたみ岩うつ波のおのれ
のみくだけて物を思ふころかな(49)大中臣能宣朝臣

そびちのひてし人の気のをしも有の秋(39)名ぐ俄等
渋茅生の小野のもの名ぶれどいのまりてちどの人
死古ひしき(40)ぶ兼盖 ものぶれど色ぶ出ぶ人の
ごの名ハ物や思ふと人死々ふ海で(41)壬生忠見
意まてふごの名ハよぐきたぶ人もれ見てそ
思ひそめしク(42)清原元輔 ちぎりきかのくみぶ袖
をををりつ末の松山浪こさじ少仕(43)中納言敦忠
あひみての後の心ぶくぶれバむのしハ物を和も八

(33)紀友則　ひさかたの光のどけき春の日に
しづ心なく花の散るらん　(34)在原元方　年
ふれば我が身にもの知りにけり
人にはいさ心も知らず故郷は花ぞ昔の
(35)紀貫之　人はいさ心も知らず故郷は花ぞ昔の
香に匂ひける　(36)清原深養父　夏の夜はまだ宵
ながらあけぬるを雲のいづこに月宿るら
(37)文屋朝康　白露に風の吹きしく秋の野は
つらぬきとめぬ玉ぞ散りける　(38)右近　忘らる
る身をば思はず誓ひてし

てくこひしのまん(28)深宵于於旧 山里八冬ぞさび
しさ増さりける人めもつゝまもの札ぬと思へば(29)几帳の
内躬恒 心あてにをらばやをらん初霜のおき惑ひ
ぬ間に(30)壬生忠岑 有明のつれなく見へし別れより暁ばかり
うきものハなし(31)坂上是則 有明の月と見るまでにふるしら雪
なれ〳〵け有明の月と見るまでにふるしら雪なれ
ハ(32)春きにけり 山の木風のゝけ多ハ志ぐみ
ハなのれもあへぬおとゝかわくゆ

(22)文屋康秀 吹のこす秋の草木のしをるれバ
べらぼうなりといふらん (23)大江千里 月見れバ
ちゞに物こそかなしけれ 我身ひとつの秋にハあ
(24)僧正遍昭 古今多くハ、女さもと思へバ よ向山ゆ
猿丸の歌ふくに (25)三條右大臣 名にしおハゞ逢坂山の
さねづら人にしられでくるよしもがな (26)真作云 をぐ
ら山峯のもみぢ葉心あらバ今一度のみゆきまつらむ
(27)中納言兼輔 みの浦に浪よりきてたゞるゝを川いつしきと

ゆうしきバ今くやくん⑰在原業平朝臣。ちはや
ぶる神代もきかず竜田川のくれなゐに水くゝるとハ⑱藤原敏行朝臣。住の江の岸による波
るさへや夢のかよひぢ人めよくらん⑲伊勢 難
波のこもりくきみにあハで此世をすごしてやとや⑳元良親王。わびぬれバ今はこ同じ
難波なるみをつくしてもあはんとぞ思ふ㉑素性法
師 今こんといひしばかりに長月の有明の月を待出つるかな

(11)参議賀。又毎の朝八半時の外てとぎ出ぬと人ふ八
つけらぬ士の化舟(12)僧出遍昭 天つ風雲の通ひぢ吹
とぢらをとめのすがたしばしとゞめん(13)河紫泥法
くはなの出をうけおつるみなの川おそ検えて渕とふ
わめる(14)河原左大臣 みちのくのぶもぢずり誰ゆ
みだれそめにし我ならなくに(15)光孝天皇 君
が当め春の野に出て若菜つむ我ころもでに雪ハふりつ
(16)中納言行平 立わかれいなばの山の峯に生ふる

⑥中納言家持　加之、紀女郎贈答歌
の白きをみれバ夜ぞふけにける⑦安倍仲麻呂
天社の奴ゆさけみれバ春日なる三笠の山にい
でし月も⑧喜撰法師　宇治の里人ハしるらん
ぞ世をうぢ山と人ハいふなり⑨小野小町
花ゆへにけりなふるながめせしまに⑩姫丸　おれやこの
る方ながめせしまに⑩姫丸　おれやこの
別れてハ

①天智天皇　秋の田の
こ我衣手は露に濡れつゝ　②持統天皇　春すぎて夏きにけらし白妙の衣ほすてふあまの
香具山　③柿本人麻呂　あしびきの山鳥の尾
のしだり尾のながながし夜を独かも寝む　④山部
赤人　田子の浦ゆうち出てみれば白妙の富士の
高ねに雪は降りつゝ　⑤猿丸大夫　奥山に紅葉
踏みわけなく鹿の声きく時ぞ秋は悲しき



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